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THE LATE MADAME JANAUSSHEK,
As Lady Macbeth.

THE MATINEE GIRL



ELIA WHEELER WILCOX'S new book, "A Woman of the World," was out last week, and is already passing from hand to hand, as is the fashion in theatrical companies.

There is a cloud of colored butterflies on the cover, and these, with the title, prepare one for a highly seasoned dish of reflections, a prose sequel to the dear woman's youthful indiscretions, "Delilah," "Ad Finem," and "Isaura." But the little country poet has grown up since she wrote those sizzling rhymes, and she has seen the world of which she then only dreamed, and dreamed, it is true, in feverish fashion. She now presents that union the world has only of late come to know is not an anomaly, a woman with a warm heart tempered by a cool head, a woman who knows and approves of the governing reins of conduct, but who has a tender hand for the runaway.

"A Woman of the World" writes more than a score of letters in this book. She writes "To a Law Student Aged Twenty-three," "To a Girl at Vassar," "To a Young Man Regarding His Sister's Betrothal," "To Mrs. White Peake, One of the Pillars of Society," "To a Former Maid," "To an Attorney-at-Law Aged Thirty," "To a New Woman Contemplating Marriage," "To a Young Divorcee," "To Miss Zoe Clayborne Concerning the Attentions of Married Men," "To a Shop Girl Concerning Her Oppressors," and "To a Man Concerning Polygamy."

Through the book runs the thread of two stories. She writes "To Edna Gordon on Her Honeymoon," when the bride has written to the wisest and happiest woman she knows for a recipe to keep her husband always her lover. Quite naturally and not too long a time subsequently we discover "A Woman of the World" writing to Edna Gordon concerning maternity. She writes her a few years later "Concerning Her Sister and Her Children." That the serpent's head has obtruded itself in the Gordon Eden is evidenced by a letter "To Mr. Charles Gordon Concerning the Jealousy of His Wife After Seven Years." By the same mail went an admonishing letter to her own cousin, who had been lunching with Charles Gordon and found him perplexing. If the words of "A Woman of the World" were heeded there were no more luncheons a *doux* for Mr. Gordon and the author's cousin.

In the letters to Sibyl Marchmont and to the author's nephew, Wilfred Clayborne, the author leaves the shallows of conventional advice and dips into the deep things of life. In the letter "To Sibyl Marchmont, Who Has Learned Her Origin," she writes:

Your mother attracted the eye of a young seafaring man, holding a Government position. An intense and uncontrollable love sprang up between them. He was kept at sea, and on board perished with him. I was the one friend who shared the story of your birth. Some three years ago I chanced to be in the seaport town where you were born, and I made quiet inquiries about your mother. I learned that she had recently died, leaving a husband and three children. I hunted up the children and found them to be most uninteresting and ordinary. The oldest daughter I met and studied. She was plain and commonplace in appearance, and the other children were dull and unattractive. The husband was the elderly man selected by your grandparents.

I know few women so endowed by the Creator as you. I know of few young girls—in fact, not one—I would so gladly and proudly claim as daughter, or wish a daughter to be like, as your lovely self. Never forget that God created love and man created marriage. God's first law, regarding the propagation of the human species, is that the mother must be dominated by a supreme and ruling emotion to give to the world the highest type of a child.

You are legitimized by love. Your sister is legitimized by law. She is illegitimate in the sight of heaven, you of earth. Were I given the choice to-day to be what you were, or what your sister is, and what thousands of children born of loveless marriages are, I would not for one second hesitate in my choice. Look the world squarely in the eyes and feel no shame.

The world, as we encounter it, is but an echo of our own strong convictions. Respect yourself absolutely, believe in yourself absolutely, and the world will respect you and believe in you.

Your mother loved your father with all her heart and soul. She was a young girl ignorant of the world. She thought of her lover as her rightful mate, and lived but for the hour when he should rescue her from the unhappy fate arranged by unwise and sordid minded parents. Your father loved her, and they were in God's sight more truly man and wife than the soulless and loveless ceremony of the law made her and her legal husband afterward.

The best and highest qualities of two human beings meet and mingle in your nature. Do you suppose the great Creator of all things regards you as base born, when He has so endowed you with all that makes woman lovable and charming?

The world needs marriage laws to keep any order in society.

The wisely reared and well-balanced woman will keep herself in womanly reserve for her legal husband. Your mother, by a moment's weakness and loss of self-control, left a blight upon her life forever and a shadow upon yours.

But do not for one instant think of yourself as anything but a child of God, endowed with all the wealth of the spiritual kingdom, whatever the law may withhold from you here.

As, in the unfolding of the plot, the author's nephew falls in love with and would marry this same Sibyl Marchmont "A Woman of the World" stands consistently by her previous written word. She deplores the girl's decision to remain single and by a lonely life of hard work expiate the fault of her parents, and writes:

It is with genuine regret that I learn of your determination to send my nephew out of your life. Wilfred is a royal fellow, as that term is employed by us. He is what a man of royal descent in monarchies rarely proves to be—self-reliant, enterprising, industrious, clean and with high ideals of woman. Wilfred is just the man to protect you and to keep the world at a distance where it could not affect your life by its comments. He regards your birth in the same light that I do, and would rather transmit your lovely qualities of soul and mind to his descendants than the traits of many proudly born girls, who are ready to take him at the first asking, for you must know how popular he is with our sex.

I cannot believe you are insensible to his magnetic and lovable qualities, but, as you say, you have been so saddened by the sudden knowledge of your history that it has blunted your emotions in other directions. I can only hope that this will wear away, and that you will reconsider your resolve and consent to make

Wilfred the happy and proud man you could be by becoming his wife. Never forget that to be born of a loveless union is a darker blight than to be born in love without union.

We who haven't missed a new Nat Goodwin play since we can remember, and trailed in loyalty to see The Usurper, saw a new form and face at the door. It was Hamlet with Hamlet left out for this generation to see Goodwin on the stage without handsome, silver-haired George Appleton in front. Mr. Appleton looked like a senior United States Senator or a Wall Street operator of the highest magnitude, who, through some inadvertence, loitered in the lobby.

We girls hated to complain to this individual of so great distinction that the box-office man had been saucy when we asked for bargain seats, or that we thought a pickpocket had stolen Daisy Dornat's opera glass and every one of those chocolate caramels, but having confided our troubles we found him a delightfully sympathetic audience. The grind of life has not hardened the heart of George Appleton.

The story of his cruel illness was told in whispers during the dull parts of The Usurper—how as the company was leaving an Illinois station at one o'clock in the morning a voice shouted from the darkness of the train sheds: "Say, mister, they're cutting off the baggage car of your train." Mr. Appleton sprang from the platform, saw that the baggage car was secure, and ran back to catch the slow moving train.

Some one heard a "Hello!" in the wake of the train, and it was brought to a stop. A party went back and found that Mr. Appleton had fallen down an embankment. He was carried aboard, and had to travel twenty-four hours before he could get medical assistance. It was then discovered that his leg had been broken in four places.

May Irwin thinks the blues a disease. She says it must be checked before it becomes chronic. Worry, she believes, is as dangerous to the mind as poison to the stomach.

Here are a few of her after dinner reflections on the subject:

Whose troubles do we worry about? Our own, every time. Twenty women have the blues to one man. That is because they think about themselves more than men do. Their world is smaller and every one they have the blues it shrinks a little more. By and by, if they don't look out, it will treat them as the contracting room did the prisoner. Its walls moved in upon him closer and closer, until at last they crushed him to death. Every person is repeating that legend who dwells constantly upon "me," and "mine," and "myself." The woman who has the glorious faculty of getting out of herself, of casting away her personality as she throws off her coat for the time, is never more than a bowing acquaintance of the blues. It is as easy for a person to get the idea that everything is against her and that her affairs are going to the toy spaniels as it is for a stone to fall to the ground but not to consider the possibility as she rights the janitor of her nathouse and on the same principle of self-preservation.

The President of these United States could not desire a more strenuous life than that which Edwin Arden is just now leading.

He plays twice a day at Proctor's Fifth Avenue, rehearses every morning, and goes to Boston every Sunday. The occasion for the visits to the seat of American learning is that Mrs. Edwin Arden, the amiable and clever president of the Professional Woman's League, whom a loyal league describes as "the pluckiest and sweetest woman alive," is ill at a Boston hospital. All of the League and the Twelfth Nighters are vigorously trying to wish her back into a state of health.

Of course, we all like Sir Charles Wyndham. But his leading woman! Leading our Christian spirit out for an afternoon trot, we admitted that Miss Mary Moore is a pretty woman with a fresh English complexion and a wholesome personality. But what enemy advised her to go on the stage?

The girl who saw David Garrick with me, said: "The kindest thing one can say about her is that she is Annie Russell gone wrong."

An energetic newsboy standing before the Metropolitan Opera House, where Parsifal was being sung, yelled so none who passed would fail to hear:

"Here's yer 'Simple Life,' by the author of Percival."

The writer of this column wanting to make an engagement with a busy professional friend last week resorted to the telephone.

"When may I call?" asked the writer, endeavoring to be polite.

The answer buzzed cheerily back:

"I'm pure. You can call on me at any time."

THE MATINEE GIRL.

NEW CANADIAN THEATRE.

The Redmond Theatre opened its doors Nov. 15 at Victoria, B. C., to a house packed to the doors. Mr. Redmond has enjoyed most excellent business for the past fifty-four weeks in Vancouver, B. C.; Seattle, Bellingham and Everett, Wash. He has selected Victoria, B. C., as the permanent home of his company and has fitted the new theatre in a fine style, and his house enters on its career auspiciously.

The Ed Redmond company will play an indefinite engagement in their new home, and comprises the following players: Ed Redmond, Clyde E. Granger, Theodore H. Bird, Roy Sutherland, S. M. Griffith, Joe Coffman, James J. Sandusky, Arthur Stanton, J. C. Palmer, Alta Phipps, Rae Bronson, Pinkie Mullally, Edna Ward, Ora Mullally, and the little juvenile artists Annette and Lillian Mullally.

The business affairs of the new house will be in the following hands: Ed Redmond, sole proprietor; Rush Bronson, manager; Estelle Redmond, treasurer; J. M. Sandusky, stage-manager; J. M. Musgrave, press agent; Fred Baker, scenic artist; Don Mullally, assistant; Andy Lyndon, stage mechanic; T. T. Marlon, master of properties; Professor Cady, musical director, and John Fosteo, publisher of house programmes.

DANIEL FROHMAN ENGAGES KENDALS.

Daniel Frohman, who with his wife returned from Europe on Nov. 29, is well satisfied with the important transactions which he completed while abroad.

He arranged with Mr. and Mrs. Kendal while in London for them to play a limited engagement in New York, Philadelphia and Boston in a new play during the season of 1905. It is five years since the Kendals were seen in America under Mr. Frohman's management.

Mr. Frohman was immensely pleased with Franz Vecsey, the boy violinist, and besides his thirty concerts already contracted for at \$1,500 a performance he arranged with Vecsey for a supplementary tour of California, Mexico, and Australia, the full engagement including the remainder of this season and all of next year. Vecsey will arrive in New York the first week in January, and will play here on the 10th of that month.

KING LEAR IN PARIS.

Shakespeare's King Lear was produced in Paris at Antoine's Theatre on Dec. 2, M. Antoine playing Lear. Piere Loti was chiefly responsible for the word for word translation. All the scenes and arrangements of the original play were strictly adhered to, there was the scanty scenery of Shakespeare's time, and there was no music but that indicated in the text. M. Antoine's specialty is middle-class comedy, and he was somewhat overweighed by the part of Lear in the judgment of the audience. Only a mild interest was taken in the revival which was earnestly archaic, but hardly Shakespearean.

MADAME JANASCHKE PASSSES AWAY.

A career embracing great genius, great fame, and in its later years, great pathos, ended with the death of Madame Francesca Janaschke on Nov. 28 at the Brunswick Home, at Amityville, Long Island, where she had been for several months.

In 1899 Madame Janaschke, whose fame for many years was world-wide and ranked her with



Cushman and Rachel, was stricken with paralysis while living in Brooklyn. In July, 1900, she suffered another stroke and went to St. Mary's Hospital, remaining there six months. Later she spent some time at Saratoga and for the past year had been in the Actors' Fund Home on Staten Island. Seventy-four were the long years of life allotted to this once favorite artist of kings, who loved America, and whose mastery of the English language, after much hard study, was signified by her being proclaimed by critics after her performance of Deborah at the New York Academy of Music in 1873 on her second visit to this country, as the Great Janaschke. For twenty-five years she was a commanding figure on the American stage, a somewhat remarkable achievement for a foreigner. She was fond of telling of her difficulties with English as she found them when she played Lady Macbeth in German to Edwin Booth's Macbeth in English in Boston. As Booth knew nothing of German Janaschke gave him his cues by gently pinching him. Many of the parts that won her distinction in America she had played in Germany. Her Brunnhilde especially was popular. Her great fortune and popularity in the double and distinctly contrasting parts of Lady Dedlock and Hortense, in Bleak House.

Madame Janaschke passed away without having played in America what she considered her best parts. Among these were Antigone and Phedre, of which she was very fond, but she considered that they did not appeal to the modern theatregoer in this country.

Janaschke's life had its love romance, but with an unhappy ending. In 1854 she married the Baron Frederick J. Pilot, twenty years her junior. Later she signed over her Brooklyn and New York investments to him to manage. He afterward deserted her and left her nearly penniless, thus beginning her financial downfall. The husband is said to have since died in obscurity.

Madame Janaschke was born in the city of Prague on July 20, 1830. Her full name was Francesca Romanana Magdalena Janaschke. She was the fourth in a family of nine children, and as her parents were very far from wealthy it was necessary for every member of the household to become a breadwinner at an early age. Francesca evidenced considerable ability in music when a child, and it was decided in the family that she should become a professional pianist. To that end she studied under Herr Stegmeyer, a noted teacher.

She progressed in her musical studies with marvelous rapidity, and had prepared to make her debut, at the age of thirteen, when an accident befell her that changed the whole course of her life. One day, when reaching for a glass on a high shelf, she slipped and fell. The glass broke beneath her hand, cutting and lacerating it so badly that she was unable to use it for nearly a year. This injury put an end to her hopes of becoming a pianist, and, as she possessed a strong mezzo-soprano voice, she began to study for the operatic stage at the Prague Conservatory.

While engaged in training her voice she became acquainted with Baudius, a noted actor of the day, who induced her to abandon her operatic aspirations and devote herself to the drama. Under his tuition she prepared herself for the stage, and at the age of sixteen she made her debut as an actress at the Royal Theatre of Prague, in a comedy called Ich Biehe Ledig.

Ich Biehe Ledig was considered at that time as a test piece for stage aspirants, and Janaschke was so successful in it that she had no difficulty in securing a regular engagement at once. She appeared with the companies at Kemnitz, Heilbronn and other small cities for several months, and was then taken to Leipzig, where she created quite a furore. Then followed an engagement at Cologne, and, when but eighteen years old, she was engaged as leading woman of the Stadt Theatre in Frankfurt. She remained in that position for ten years, playing chiefly in the classic drama, and devoting every spare moment to study.

During vacations and whenever she could obtain leave of absence she went on starring tours through Germany, Austria and Russia. So admirable was her art and so brilliant her personal qualities that during this period of her career she not only aroused the highest admiration in the theatre, but she was, as well, a favorite in the most exalted circles of society. The late King of Bavaria, who was a great patron of the drama, bestowed many social honors upon her, besides engaging her for a four months' Gastspiel in Munich. For a time also she was a member of the theatrical company maintained by the Duke of Meiningen. After concluding her long term at Frankfurt, Madame Janaschke signed a three years' contract to play at the Royal Theatre in Dresden. At the end of the first year, however, she became dissatisfied, and made a personal appeal to King John of Saxony to be released upon condition that she should return each season for a term of four weeks. She lived up to this condition for a number of years, playing during the rest of the time in the principal cities of the Continent.

In 1867 Madame Janaschke was brought to America by Jacob Grau, and she made her first appearance in this country on Oct. 9 of that year at the Academy of Music, under the management of Max Maretzek. She played only in German. Her repertoire included Medea, Marle Stuart, Deborah, Gretchen, Clafchen in Egmont, Don Carlos, Caball uchen, Liebe, Brant von Mesina and a dozen others. After a season at the Academy the star and company made a tour of the United States. Madame Janaschke's acting was so highly appreciated by American audiences that she determined to remain here, and she immediately set about the study of the English language, at the pressing suggestion of Augustin Daly, who dropped in at the Academy one night to see the Bohemian actress. She pursued her English study under the tuition of the late Alfred Ayres.

During the season of 1873-74 Madame Janaschke made her first appearances as an English-speaking actress. She had a strong accent, which she never entirely conquered, but her art was so splendid that all faults of pronunciation were forgiven her. Among the first characters that she played in English were Deborah, Marie Stuart, Brunnhilde, and Medea. Then she played Lady Macbeth to the Macbeth of Walter Montgomery, which portrayal placed her in the highest esteem of American playgoers. She then toured the country for several years under the management of the late Nat Childs, adding to her English repertoire Henry VIII, A Winter's Tale, Marie Antoinette, The Woman in Red, Adrienne Lecouvreur, Bleak House, Mother and Son, and Meg Merrilies.

Madame Janaschke always regretted her fame as Meg Merrilies, because she thought that the character established her in the public mind as a far older woman than she was. Nevertheless, Meg was one of her finest characterizations and will be remembered after many of her younger heroines are forgotten.

In management Madame Janaschke seemed ever unfortunate, largely because her artistic sense and pride were ever uppermost. She produced a number of plays, venturing large sums of money on the enterprises, and almost without exception they were failures. These pecuniary mishaps account for the strained circumstances of the actress in her latter years. In September, 1884, she produced Harry Meredith's drama, My Life, at the Fourteenth Street Theatre. Upon this venture she lost \$38,000. In 1892 she produced The Harvest Moon, which also proved unprofitable. The Doctor of Lima, written by Salmi Morse and produced at the Union Square Theatre about eighteen years ago, was another of her ventures that was not crowned with financial success.

Among her last important engagements were in The Great Diamond Robbery, and with Stuart Robson in Mrs. Ponderbury's Past. In 1898 she went into vaudeville for a short time, presenting Augustin Daly's little adaptation, Come Here, in the original of which she had before appeared in Prague at the age of sixteen. This was her last attempt to retrieve her shattered fortunes on the stage, and it resulted in pitiful failure. Her fame was unknown to many of her auditors, they could not appreciate the beauty of her art, and after a heart-breaking week or two she gave up the enterprise.

During her latter years Madame Janaschke had been in a very straitened financial position. A benefit which was given for her at Wallack's Theatre in April, 1901, netted about \$5,000. About a year ago, after a struggle which caused her much grief, her collection of treasures and gifts from former rich and powerful friends were sold at her command to pay her debts and provide for her care. Among them were gowns and jewels given her by royalty, costumes associated with her varied repertoire, and many articles of vertu.

Though it is only about five years since she finally retired from the stage, such is the fickleness of the world that Janaschke has been in a measure forgotten. To many the sad news of her death will bring up memories of a great tragedienne, a proud but tender-hearted woman, and one whose benefactions to others during the days of her prosperity were innumerable. That she felt and realized keenly the passing of life and fame for her was indicated by her pathetic words uttered in her last public interview: "What matters the past now? I am a forgotten woman." But in the roll of dramatic fame, as the years go by, the name of Janaschke will shine with increasing lustre.

The fragrance of a few blossoms, a strain of soft music, the prayer of a priest—that was all! Then the voice of one among a group of friends, speaking in hushed tones above the casket where in rested the frail, shrunken form from whence had fled the great soul of Madame Francesca Janaschke. So simple as to read a pathetic lesson of the evanescence of fame and the fickleness of public regard were the services held at two o'clock on Dec. 2 at Campbell's mortuary chapel in West Twenty-third Street. There the remains of the actress who once swayed king and layman alike by her tremendous tragic power.

It was hardly a gathering of to-day's player folk that were grouped around the simple open casket. There were more gray heads than youthful. And it was easy, pathetically easy, to count them all. One hundred would have been a generous count. Above the black-robed form on whose quiet breast was the badge of the Professional Woman's League, placed the flower of friend "Aunt" Louisa Eldridge, rested flowers, regal hyacinths, and roses, and simple violets, but they, too, were few—a spray of chrysanthemums from N. S. Wood, a devoted friend; roses from A. H. Stewart, once the tragedienne's leading man; a wreath of bay leaves from the Professional Woman's League, a bunch of roses from Mr. and Mrs. J. H. Tossiny of Brooklyn, with whom the actress had lived. From the actors of Conried's German Theatre came a wreath of crimson roses, inscribed "To the never to be forgotten tragedienne, Janaschke." The only music was "Nearer, My God, to Thee," and "Lead, Kindly Light," played softly on the piano by Professor George Lassar, a lifetime friend of Janaschke. The Rev. Father C. J. Crowley of St. Columba's read the Catholic prayer for the dead.

There were bowed heads and eyes wet from memories as Milton Nobles said these simple fitting words:

We come here to-day to signify our love and respect for the one who has gone. How her life and work impress upon us with the vanity of the shadowy thing called fame! Had she been summoned away twenty-five or even twenty years ago, when she was in the zenith of her power, king and the proud ones of earth would have been glad to bear her form to her last resting place. Now we, a group of her fellow craftsmen, who knew and loved her in a foreign land, are the only ones to do her reverence. It is a gratification that we of the Actors' Guild, by the broad freemasonry of our guild, could make her years as pleasant as those of suffering could well be. These loving services were performed as tenderly as though she were our own, as in a sense she was. In our craft there is no sect or nationality, but simply that one shall say with Him, "I have suffered." We know that she loved nature; one who could so conceive and embody the creations of, and in loving nature she worshipped God, for God and nature are one. So to-day we consign her body to that sacred ground, our plot, which is hallowed by the ashes of 500 dead and sanctified daily by the tears of those who loved them. She could wake and stretch out her hand from this narrow resting place she would be pleased, for on either side she could almost touch the ashes of men and women whose talent and genius lent lustre scarce less than the most exalted stars of the firmament. Charles Coudock, the famous English actor, and at her feet lies Edouard Remenyi, the great Hungarian violinist. In that sacred ground all have found their level. No month will pass but friends will bring flowers to her grave, symbolic flowers, the purest and most eloquent of all the symbols through which the Creator speaks to His children on the earth, and there beneath them may her perturbed spirit rest in peace.

Then came again the notes of "Nearer, My God, to Thee," and many paused to look upon the sleeping face, still strong in death, before the casket was taken to the hearse through a curious crowd of street idlers.

The interment was in the Actors' Fund plot in Evergreen Cemetery. In the place of honor in front of the monument and next to the grave of the veteran actor C. W. Coudock. Among those who attended the services were: A. M. Palmer, John Jack, who once played Falstaff with Janaschke; L. A. Morganstern, Georgie Dickson, "Aunt" Louisa Eldridge, Kate Wood, Mrs. Charles Littlefield, Mrs. Billy Moore, Mrs. H. Becker, Miss Wilder, Ida Lewis, Kate Boswick, Ida Gilman, W. D. Chaplin, a former member of Janaschke's company; Mr. and Mrs. A. H. Stewart, Milton Nobles, N. S. Wood, Dr. Hanchette, Mr. and Mrs. S. K. Chester, Mr. and Mrs. Tossiny, Miss Arlans, Cornelius Fuchs, who encouraged the young ambition of the tragedienne in Prague; Miss Prince, a delegation from the Irving Place Theatre, and others.

ENGAGEMENTS.

Trevor L. Corwell, for musical director of the Running for Office company.

W. J. Montgomery, for R. B. Mantell. Pauline Fielding, with the Emery Stock.

SAN FRANCISCO.

A creditable production of Twelfth Night was given by the Thänseur co. at the Academy Nov. 28 after a large and well pleased audience. Edith Evelyn's Viola was admirable. Mac Greenleaf made an ardent and convincing lover, and offered a fine and picturesque interpretation of Malvolvo. Albert Brown's Sir Toby Belch was richly humorous. Kate Wood's Elsie as Maria was excellent. James Kyrle MacFarland as Sir Andrew Agueleg was a capital fellow. Lemkin made a charming Olivia. The handsome men's things, painted by Charles Squires, were the chief beauty of the production. Taming of Helen 5-11. The Thänseur co. gave a fine production of the Davidson 26-27 by a fair co. to moderate business. The school's Minstrels played 27, 28 to big attendance.

2; 1 party; three performances; good co. Quincy Ad.

NEW YORK.—**FAIR BUSINESS** and **co. Richard Golden** in **Common Sense** Brackett 2. **Dockstader's Minstrels** 2. **Kellar** (manager) 2. **Ezra Kendall** in **Weather-Beaten** 2. **George Sidney** in **Way** 9. **GRAND OPERA** 2. **JOHN J. JOSE** (William Foster, mgr.) 2. **Desperate Chance** 2. **S. R. O.** 2. **three perform-**ances; good co. **Ole Olson** 2. **good business** opening; good co. **At Old Cross Roads** 1-3. **Jack Hoeffler's** co. 5-7. **ALBION** (William Foster, mgr.) 2. **Babes in Toyland** 2. **24**; excellent business; three performances; one of most beautiful spectacular extravaganzas ever given here; strong co. **Sousa's Band** 2. **good business**.

CEDAR RAPIDS.—**GREENE'S OPERA HOUSE** (John B. Henderson, mgr.) 2. **A Desperate Chance** Nov. 22; light house. **Quincy Adams Sawyer** 23; excellent performance; fair business. **Rudolph and Adolph** 24; mat. and evening; capacity. **Babes in Toyland** 25; S. R. O.; one of best spectacular productions ever put on here. **York State Folks** 26; excellent performance; good business. **Shaw and Fleisher** (managers of **Clara Thropp** co.) 27; excellent performance; good business. **Flint's** (hypnotism) 28-30 to excellent business. **Kellar** 5. **Wife in Name** Only 7. **Clara Thropp** 8. **Royal Chef** 10. **Village Postmaster** 12. **Holy City** 13. **Edna Holden** 14. **John T. McCutcheon** 15. **Coon Hollow** 16. **Harrison J. Wolf** 17. **ITEM:** Auditorium is closed pending transfer of lease.

DUBUQUE.—**GRAND OPERA HOUSE** (William T. Roehl, mgr.) 2. **Clara Thropp** in **Way** 9. **24**; full mat.; light evening; excellent business. **Ezra Kendall** 25; satisfied full house. **To Die at Dawn** 26; fair houses and performance. **Low Dockstader** 29. **Ralph Stewart** 30 canceled. **York State Folks** 3. **Tim Murphy** 6. **Village Postmaster** 9. **10**. **Clara Thropp** 13. **Edna Holden** 14. **John T. McCutcheon** 15. **Coon Hollow** 16. **Harrison J. Wolf** 17. **ITEM:** Auditorium is closed pending transfer of lease.

BURLINGTON.—**GRAND OPERA HOUSE** (Chamberlin, Harrington and Co., mgrs.) 2. **Irish Pawnbrokers** Nov. 24; two performances; big business; audience well pleased. **Tim Murphy** 25 in **Two Men and a Girl** to large and fashionable audience; star and co. gave great delight; play best. **Mr. Murphy** has been seen in for years. **York State Folks** 28; great pleasure; moderate house. **To Die at Dawn** 29; lurid melodrama; meager business. **J. J. Corbett** 1. **Out of the Fold** 2. **Tim Murphy** (return) 6. **Katsenjammer Kids** 8. **Jeffersons** 9. **Royal Chef** 9. **Clara Thropp** 10. **Wizard of Oz** 12.

DAVENPORT.—**BURTS OPERA HOUSE** (Chamberlin, Kindt and Co., mgrs.) 2. **Blanche Ring** in **Vivian's Pains** Nov. 23; good performance; fair audience. **Royal Chef** 24; mat. and night; S. R. O. good business; good satisfaction. **Rudolph and Adolph** 25 not up to expectations; fair house. **Babes in Toyland** 26; mat. and night; pleased large audiences. **Wife in Name** Only 27; good performance; fair business. **Eva Tanguay** 28. **York State Folks** 30. **Dockstader's Minstrels** 1. **House That Jack Built** 2. **3**. **Katsenjammer Kids** 4.

CRESTON.—**TEMPLE GRAND THEATRE** (Edwin C. Keith, mgr.) 2. **Mahara's Minstrels** Nov. 24; good business; good performance; fair receipts. **1175**. **Sousa's Band** 25; fair house; programme excellent. **Dora Thorne** 26; pleased fair audience; performance satisfactory. **Railroad Jack** 1. **Porter J. White's Faust** 5. **POTTS OPERA HOUSE** (J. Pott, mgr.) 2. **Irish Pawnbrokers** 21-26 in **Bowery Boy**. **Libby Prison**. **Ranch King**. **Grand Ruby**. **Secrets of Russian Police**. **Lucky Ranch**; business average; performance fair. **At the Old Cross Roads** 28; pleased fair house; performance very satisfactory.

CLINTON.—**TIE CLINTON** (C. E. Dixon, mgr.) 2. **Plants** closed successful week Nov. 27. **Rudolph and Adolph** amused fair business 28. **Eva Tanguay** 29; large and appreciative audience. **Dockstader's Minstrels** 30; big business; most sumptuously staged and artistic presentation. **York State Folks** 2. **A Doll's House** 3. **Marie Wainwright** 6. **Jeffersons** in **Rivals** 9. **Holy City** 10. **Sam T. Jack's** co. 12. **Hot Old Time** 13. **Village Postmaster** 15.

ONAWA.—**ONAWA OPERA HOUSE** (William D. Brown, lessee and mgr.) 2. **Bunch of Keys** Nov. 23; large and well pleased audience; good and special scenery; musical specialties excellent. **Holy City** 20. **ITEM:** Onawa Opera House was opened by A. Bunch of Keys co. four years ago. **Prett Reed**, who appeared as **Littleton Snarks**, Esq., the lawyer, at that time, playing the part of **Mr. Reed**, returned Nov. 23 and meeting with marked favor.

KEOKUK.—**ONAWA OPERA HOUSE** (Chamberlin, Harrington and Co., mgrs.) 2. **Ben Hendricks** in **Ole Olson** Nov. 22; light business. **Irish Pawnbrokers** 23; pleased topheavy house. **In the Far East** 24; broke all previous records in recent years; fair business; night. **Wife in Name** Only 25; light business. **James J. Corbett** in **Pals** 26; good business; pleased. **Jeffersons** in **The Rivals** 6.

SIoux CITY.—**NEW GRAND** (Woodward and Burgess, mgrs.) 2. **To Die at Dawn** Nov. 20; two good houses; fair production; **Bostonian Orchestra** (T. M. O. A. course) 22; full house; very pleasing concert. **A Bunch of Keys** 24; business good; ordinary performance. **Railroad Jack** 27. **Sandy Bottom** 28. **Richard Golden** in **Common Sense** Brackett 1. **Quincy Adams Sawyer** 3.

ALBIA.—**KING'S OPERA HOUSE** (Payton and Swearingen, mgrs.) 2. **A Runaway Tramp** Nov. 25; failed to please small house. **At Old Cross Roads** 29; pleased fair audience; attraction good and well staged. **Irish Pawnbrokers** 30; fair business. **Two Orphans** 10. **Was She to Blame** 12. **A Country Kid** 19. **Moonshiner's Daughter** 23.

PERRY.—**GRAND OPERA HOUSE** (R. M. Harvey, mgr.) 2. **On the Bridge** at Midnight Nov. 23; satisfied average business. **Was She to Blame** 24; two performances; fair business; fair co. **Quincy Adams Sawyer** 28; very large business; highly pleased. **Ole Olson** 1. **Porter J. White** in **Faust** 9. **Marie Wainwright** 12. **Romance of Coon Hollow** 14.

MUSCATINE.—**GRAND OPERA HOUSE** (Director Chamberlin, Kindt and Co., mgrs.) 2. **Frank Hurst**, res. mgr.; **Vivian's Pains** Nov. 24; capacity at advanced prices. **Irish Pawnbrokers** 25; fair performance; fair business. **Ole Olson** 26; topheavy house. **Wife in Name** Only 28; failed to please small audience. **York State Folks** 29. **Buddha** 30. **Clara Thropp** co. 1-3.

CENTERVILLE.—**ARMORY OPERA HOUSE** (Payton and Swearingen, mgrs.) 2. **A Legal Wreck** Nov. 24; failed to appear. **At the Old Cross Roads** 30. **Irish Pawnbrokers** 2. **Rip Van Winkle** 5. **Walker Whitehead** in **David Garrick's Love** 7. **Two Orphans** 9. **Mahara's Minstrels** 14.

FAIRFIELD.—**GRAND OPERA HOUSE** (Lou Thoma, mgr.) 2. **Sign of the Cross** Nov. 21; large and well pleased house. **Over Niagara Falls** pleased fair house 23. **Irish Pawnbrokers** 5. **Two Orphans** 7. **Clara Thropp** 8.

ELDORA.—**WISNER OPERA HOUSE** (Gillman and Kenney, mgrs.) 2. **That Little Swede** Nov. 29; pleased good house; scenic effects and co. good. **Walker Whitehead** 6. **Elias Day** (entertainer) 14. **Irma Opera** co. 17.

FORT MADISON.—**EBINGER GRAND** (W. E. Edinger, mgr.) 2. **Wife in Name** Only Nov. 24; matinee and night; good business and performance. **Ole Olson** 27; good business; pleased. **Irish Pawnbrokers** 4. **Jeffersons** in **The Rivals** 7.

WATERLOO.—**BROWN'S OPERA HOUSE** (C. F. Brown, mgr.) 2. **Rudolph and Adolph** Nov. 21; pleased fair house. **Quincy Adams Sawyer** 24; good business. **Eva Tanguay** 27; pleased good house; co. good. **A Country Kid** 29. **Katsenjammer Kids** 2.

CHEROKEE.—**GRAND OPERA HOUSE** (Frank T. Brunson, mgr.) 2. **Sandy Bottom** Nov. 26; pleased good house. **Quincy Adams Sawyer** 1. **Dora Thorne** 6. **Porter J. White** in **Faust** 10. **Romance of Coon Hollow** 12.

CINCINNATI.—**U. M. W. A. OPERA HOUSE** (Samuel Barry, mgr.) 2. **Too Rich to Want** 1. **ITEM:** Little Turncoat co. appeared here Nov. 22 without advance billing; did not play account lack of patronage.

COUNCIL BLUFFS.—**NEW THEATRE** (A. B. Behl, mgr.) 2. **Bunch of Keys** Nov. 23; matinee and night; fair performance; moderate business. **Her Old Sin** 27; pleased crowded house. **That Little Swede** 4.

SPENCER.—**GRAND OPERA HOUSE** (Ackley Hubbard, mgr.) 2. **Faust** Nov. 24; fair performance; good business. **Way Out West** 30. **Irma Opera** co. 6. **Holy City** 27.

NEWTON.—**LISTER'S OPERA HOUSE** (A. Lister, mgr.) 2. **That Little Swede** Nov. 23; deserved better patronage. **Irish Pawnbrokers** 30.

LE MARS.—**DALTON OPERA HOUSE** (R. B. Dalton, mgr.) 2. **Railroad Jack** Nov. 28, 29; ordinary attraction; fair business. **Quincy Adams Sawyer** 2.

KANSAS.

TOPEKA.—**NEW CRAWFORD THEATRE** (Crawford and Kane, mgrs.) 2. **Maloney's Wedding** Nov. 21; fair performance; packed house. **Williams and Walker** in **Dahomey** 22; most enthusiastically received; S. R. O.; splendid performance. **York State Folks** 23; packed house; excellent performance. **Sign of the Cross** 24; S. R. O. at both performances; good co. **William Owen** in **Lady of Lyons** 25; excellent co.; supporting co. adequate to demands upon it; big business. **Out of the Fold** 26; excellent co.; fair house. **On Bridge at Midnight** 27; fair performance; small audience. **Richard Golden** in **Common Sense** Brackett 2. **A Millionaire** 3. **ITEM:** **William Owen**, National lecturer of Actors' Church Alliance, lectured to Federated Women's clubs on "Drama and the Relation of Church and Theatre" at the theatre 25. **Mr. Owen** has devoted his time to the serious drama, and is well qualified to speak on the masterpieces, from the inception of the drama to the present.

PARSONS.—**EDWARDS' OPERA HOUSE** (W. O. McKee, mgr.) 2. **Why Women Sin** Nov. 14; good busi-

ness; co. fair. **Elsie De Tourney** 17; poor business. **Under Southern Skies** 18; big business; co. only fair. **Millionaire** 19; fair business and co. **Why Girls Leave Home** 21; good business; play too vulgar to take well. **A Banker's Daughter** 22; matinee and night; good business; co. fair. **Sousa's Band**, matinee, 25; thoroughly enjoyed by fine and appreciative audience. **Lyman Twins** in **At the Races** 28. **Peck's Bad Boy** 30. **Village Parson** 3. **Orphan's Prayer** 8. **Bunch of Keys** 9. **Sandy Bottom** 15. **McDermott and Diamond's White Minstrels** 17. **ITEM:** Manager wishes to state that this theatre will not close until 20 on account of new Elks' Theatre not getting opened until after this date.

HUTCHINSON.—**HOMER THEATRE** (W. A. Lee, mgr.) 2. **Richards and Pringle's Minstrels** Nov. 22; good co. and business. **Sterling Stock** co. 24-26; good satisfaction; very good business. **Plays:** **An American Girl**, **Jack's Wife**, **Tide of Life**. **Manager** Lee hopes to have **Side Tracked** and **Sign of the Cross** for 28, both shows playing at one price; both gave splendid satisfaction; packed house. **Why Girls Leave Home** 1. **Two Orphans** (Bennett and Buhler) 3. **Alphonse and Gaston** 5. **Belcher's Comedians** 12-17. **One Widow Won** 20. **A Desperate Chance** 22. **Was She to Blame** 23. **Bunch of Keys** 24. **Quincy Adams Sawyer** 26. **Fits and Snits** 28.

CHANUTE.—**HETTRICK THEATRE** (G. W. Johnston, mgr.) 2. **Out of the Fold** Nov. 24-26; pleased good houses. **Edna Holden** 29; pleased good house. **Longer's Wedding** 30. **Joseph and William Jefferson** in **The Rivals** 1. **WILLIAMS' OPERA HOUSE** (F. Lee Williams, mgr.) 2. **Banker's Child** 24; fair house and co. **Elsie De Tourney** in **Marj Queen of Scots** 25; deserved better business. **Clara Thropp** 26; big business; pleased. **Pecky from Paris** 1.

COFFEYVILLE.—**AUDITORIUM** (J. B. Sackett, mgr.) 2. **Maloney's Wedding** Nov. 28; fair performance; house indulgent at non-appearance of chorus girls as advertised; fair business. **Faust** 29. **Porter J. White** 30. **Runaway Match** 6. **William Owen** 7. **Papa's Boy** 9. **Peck's Bad Boy** 10. **Bunch of Keys** 12. **Alphonse and Gaston** 14. **Sandy Bottom** 16. **Maggie's Landing** 20.

LEWISTON.—**CRAWFORD OPERA HOUSE** (Maurice Cunningham, mgr.) 2. **Forbidden Land** Nov. 22; fair attendance; advanced prices. **William Owen** in **Lady of Lyons** 24; mat. and night; good patronage; performance pleased. **Millionaire** 25; fair business. **Maggie's Landing** 27. **Appointment on Bridge at Midnight** 27; delighted topheavy house.

PITTSBURG.—**LA BELLE THEATRE** (W. W. Bell, mgr.) 2. **Why Girls Leave Home** Nov. 22; fair co. and business. **At Old Cross Roads** received good business. **Pecky from Paris** 6. **McDermott's Minstrels** 14. **Uncle Josh Spruceby** 24; two large houses. **Maloney's Wedding** 25; poor co. to good houses. **Why Girls Leave Home** 27. **On Bridge at Midnight** 2. **Peck's Bad Boy** 3. **Village Parson** 7. **Bunch of Keys** 10.

FORT SCOTT.—**DAVIDSON THEATRE** (Harry C. Erlich, mgr.) 2. **Forbidden Land** Nov. 21; fine performance; big business. **Maloney's Wedding** 23; light house; poor performance. **Eller's Rip Van Winkle**, matinee and night, 24; fair performance; good business. **Pecky from Paris** 6. **McDermott's Minstrels** 14. **Uncle Josh Spruceby** 24. **Maggie's Landing** 27. **Little Red School House** 29. **Tenderfoot** 31.

NEWTON.—**NEW RAGSDALE OPERA HOUSE** (Grant Johnston, mgr.) 2. **Richards and Pringle's Minstrels** Nov. 21; good house and performance. **An Orphan's Prayer** 25; fair house; good performance. **Pecky from Paris** 26; small house; performance fair. **Side Tracked** 29.

IOLA.—**GRAND THEATRE** (C. H. Wheaton, mgr.) 2. **Madame De Tourney** in **Marj Stuart** Nov. 23; good co.; poor house. **Faust** 24; good co.; pleased fair crowd. **Why Girls Leave Home** 25; fair co.; large crowd. **Sousa's Band** 26; pleased capacity.

ARKANSAS CITY.—**FIFTH AVENUE OPERA HOUSE** (G. B. Cornish, mgr.) 2. **Lyman Twins** Nov. 24; good house. **Alphonse and Gaston** 1. **Lady of Lyons** 14. **One Widow Won** 16. **Walker Whitehead** 18. **Desperate Chance** 20. **Bunch of Keys** 22.

WINFIELD.—**GRAND OPERA HOUSE** (Ed. R. Byers, mgr.) 2. **Campanari Concert** co. Nov. 24; small but very appreciative audience. **Uncle Josh Spruceby** 26; good business. **Charles B. Hanford** 15. **Walker Whitehead** 20.

INDEPENDENCE.—**AUDITORIUM** (C. E. Bowen, mgr.) 2. **Sousa's Band** Nov. 25; excellent concert; big business. **Maloney's Wedding** 29. **Porter J. White** 30. **Runaway Match** 7. **Lyric Opera** co. 9.

ASHLAND.—**THEATRE** (S. C. Neuman, mgr.) 2. **Metropolitan Stock** co. Nov. 21-26; very inferior performance; generally poor business. **Pecky from Paris** 28-30. **S. R. O.**; pleasing performance. **Burgomaster** 10.

PEABODY.—**MASONIC OPERA HOUSE** (F. H. Prescott, mgr.) 2. **An Orphan's Prayer** Nov. 26; excellent performance; capacity. **Was She to Blame** 30. **Hans Hanson** 9. **William Owen** in **Lady of Lyons** 16.

LAWRENCE.—**BOWERSOCK'S OPERA HOUSE** (Irving Hill, mgr.) 2. **William Owen** in **Lady of Lyons** Nov. 28; good co.; poor house. **On the Bridge at Midnight** 29. **An Orphan's Prayer** 2. **Bunch of Keys** 3.

HERINGTON.—**OPERA HOUSE** (L. H. Riddle, mgr.) 2. **Matinee** Girl Nov. 23 canceled. **Side Tracked** 25; fair co. and business. **Was She to Blame** 29; good co.; light business. **Hans Hanson** 1. **Wizard of Wall Street** 10. **Belcher's Comedians** 19-21.

WYOMING.—**OPERA HOUSE** (C. W. Bachelor, mgr.) 2. **Why Girls Leave Home** 2. **Locke Dramatic** co. 5. **Hans Hanson** 9. **Love Will Find a Way** 12. **Quincy Adams Sawyer** 19. **One Widow Won** 21. **Lyric Opera** co. 23. **For Her Sake** 29.

WELLINGTON.—**WOOD'S OPERA HOUSE** (H. G. Toler, mgr.) 2. **Power of the Car** (local) 25; pleased fair house; good business. **Josh Spruceby** 25; good house and business; pleased. **Lyric Opera** co. 6.

EMPORIA.—**WHITLEY OPERA HOUSE** (H. C. Whitley, mgr.) 2. **Faust** 20; fair performance and business. **Sweet Clover** 26; large house; performance good.

OTTAWA.—**ORRBAUGH THEATRE** (S. R. Hubbard, mgr.) 2. **William H. and Joseph Jefferson, Jr.**, in **The Rivals** Nov. 30. **William Owen** in **Lady of Lyons** 1.

LYONS.—**BUTLER OPERA HOUSE** (George Lantz, mgr.) 2. **Lampton Opera** co. Nov. 21; good co. and business. **Side Tracked** 22. **S. R. O.**; satisfaction.

BURLINGTON.—**WILLIAMSON OPERA HOUSE** (E. P. Ingler and Murr, mgrs.) 2. **Faust** 20; fair performance and business. **Lyman Twins** 29; good co. and house. **Lyman Twins** 29.

KENTUCKY.

HENDERSON.—**OPERA HOUSE** (Lee Oberdorfer, mgr.) 2. **Burlington** 26; fair performance; small audience. **Ward and Wade's Minstrels** 8. **Missouri Girl** 9. **PARK THEATRE** (F. R. Hallam, mgr.) 2. **Adelaide Thurston** in **Polly Primrose** 23; excellent co.; pleased large audience. **Harry Bessert** in **New York** 28; good co. and business. **Field's Minstrels** 29; capacity; highly pleased. **Hot Old Time** 30. **Reaping the Harvest** 3. **Van Dyke-Eaton** co. 5-10. **ITEM:** New theatre, formerly English, was named Park by those attending performance of **Field's Minstrels**. **Field's Minstrels** 28; because of its location, being directly opposite Court Park, a former beautiful playhouse destroyed by fire some years ago having occupied same site.

PADUCAH.—**THE KENTUCKY** (James E. English, mgr.) 2. **Harry Bessert** in **Our New Man** Nov. 23; good business. **Plays:** **Silver** 1. **Forger**, **Foot for a Day**, **Tide of Life**. **At Valley Forge**, **Captain Impudence**, **Shamus O'Brien**, **Capital vs. Impudence**. **Field's Minstrels** 30 canceled. **Miss Bob White** 7. **ITEM:** **Field's Minstrels** canceled 30 because Manager **Pedley** gave **Scott's Minstrels** 14, when clause in **Field's** contract called for appearance of no minstrel show thirty days prior to their coming.

HOPKINSVILLE.—**HOLLAND'S OPERA HOUSE** (R. H. Holland, mgr.) 2. **Clara Thropp** in **Way** 9. **24**; fine performance; small house. **Edward Stock** co. 24-26. **In Down on the Farm**. **Shadow of the Cross**. **Home, Sweet Home**; good performances; fine business; S. R. O. first night. **Ward and Wade's Minstrels** 6. **Midnight Express** 12. **Aristocratic Tramp** 21.

BOWLING GREEN.—**POTTER'S OPERA HOUSE** (Mayo and Taylor, mgrs.) 2. **A Royal Slave** Nov. 24; pleased good house. **Why He Divorced Her** 26; small house; satisfaction. **Field's Minstrels** 30; big house; pleased.

MAYSVILLE.—**WASHINGTON OPERA HOUSE** (Russell, Dye, and Frank, mgrs.) 2. **J. L. Hamilton**, res. mgr.; **Slaves of Russia**, **Friends, Restoration**; co. and business fair.

FRANKFORT.—**CAPITAL THEATRE** (D. J. McNamara, lessee and mgr.) 2. **Smart Set** Nov. 23; big business; best colored organization ever seen in this city. **Devil's Lane** 25; fair business; pleasing performance. **Burgomaster** 5.

RUSSELLVILLE.—**AUDITORIUM** (W. B. Caldwell, mgr.) 2. **A Royal Slave** Nov. 23; fine performance; good house. **Van Dyke-Eaton** co. 28; good performance and house. **Ward's Minstrels** 3. **Down on the Farm** 9.

SOMERSET.—**GEM OPERA HOUSE** (Thomas M.

Thatcher, mgr.) 2. **Billy Arlington**, old time minstrel, in **Minstrel Reminiscences** Nov. 24; one of best entertainments of season; highly appreciated audience.

LEXINGTON.—**OPERA HOUSE** (Charles Scott, mgr.) 2. **Smart Set** Nov. 23; capacity. **Adelaide Thurston** in **Polly Primrose** 26; light business; excellent performance. **Royal Slave** 28; fair business.

LOUISIANA.

ALEXANDRIA.—**RAPIDES THEATRE** (E. H. Flagg, lessee and mgr.) 2. **Village Parson** Nov. 23; good co. and business. **Excursions** were run for **Babes in Toyland** 27, which more than pleased packed house; entire production new and elaborate. **Why Women Sin** 28. **Jewel of Asia** 30. **Silver Slipper** 3; two excursions will be run. **Ghosts** 4. **Desperate Chance** 5. **Hotel Prater** in **Her Lord and Master** 9. **Faust** 10. **Roman** 11. **Dolly Davidson** 13. **Josh Spruceby** 14. **Paul Gilmore** in **Mummy** and the **Humming Bird** 18. **W. M. McCauley** in **Little Homestead** 19. **W. B. Patton** in **Last Rose of Summer** (return) 25. **ITEM:** E. H. Flagg is now lessee of **Rapides Theatre**, having leased it for five years.

PELOUSAS.—**SANDOZ OPERA HOUSE** (Adolphe Jacobs, mgr.) 2. **Convict's Daughter** Nov. 22; poor co.; fair business. **W. T. Robson**, supported by local amateurs, 25. **In Slaves of Russia**; poor performance and business. **Desperate Chance** 26. **Little Homestead** 27. **Dr. Jekyll and Mr. Hyde** 8. **Was She to Blame** 12. **Uncle Josh Spruceby** 15. **Gorton's Minstrels** 16. **ITEM:** An excursion, fairly well patronized, was run from here to Alexandria 27, for occasion presentation **Babes in Toyland** at **New Rapides Theatre**.

SHREVEPORT.—**GRAND OPERA HOUSE** (Ehrlich Brothers, mgrs.) 2. **Miss Bob White** Nov. 24; good attraction; crowded house. **Sultan of Sulu** 25; good performance and house. **Why Women Sin** 27; fair attraction; good crowd. **Charles B. Hanford** 28. **Babes in Toyland** 30. **Jewel of Asia** 1. **Silver Slipper** 2. **A Desperate Chance** 4. **Happy Hooligan** 5. **Ward and Kidder** 9. **Faust's Minstrels** 10. **James Boys** 11. **Helen Grantley** 12.

LAKE CHARLES.—**OPERA HOUSE** (W. A. Flagg, mgr.) 2. **Convict's Daughter** Nov. 22; good co. and business. **Kerand's Minstrels** 24; fair co.; topheavy house. **Under Southern Skies** 27; co. and business good. **Hollingsworth Twins** Stock co. 28-30. **Silver Slipper** 1. **Why Women Sin** 2. **Millionaire** 3. **Nabobs** 4. **Excursions** 6. **Secret of Polichinelle** 7. **Joseph Murphy** 11. **Gorton's Minstrels** 13. **Ghosts** 15.

MONROE.—**SUGAR'S THEATRE** (I. Sugar, mgr.) 2. **Murray and Mack** Nov. 21; splendid patronage; fair performance. **Huntley-Savoy Stock** co. 24-26 in **Nell Gwynne**. **New Dominion**, inherited; performances good; patronage good. **Babes in Toyland** 28; big advance sale.

FRANKLIN.—**AUDITORIUM** (Able and Borah, mgrs.) 2. **Convict's Daughter** Nov. 23; disappointed small house. **Murray and Mack** 5.

MAINE.

BANGOR.—**OPERA HOUSE** (F. A. Owen, mgr.) 2. **Clara Turner** co. closed Nov. 21-26 to good business. **Presenting at Colwell** 27. **Secret of Polichinelle** 28. <

THE LONDON STAGE.

Unfavorable Weather—Royalty Sees Plays—
New Productions.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Nov. 26.

As though business had not long enough been had enough in the theatrical line, lo! a few days ago that bad business was made still worse by a terrible cold snap. This has continued until now, and what, with the state of the sidewalks and the roadways, people, of course, do not walk or drive out of nights more than they can possibly help.

Happily, England's beloved Queen, who, like Hamlet, is of Dane (being, indeed, of direct descent from the Danes who once ruled in Britain), went playing on Monday before the big blizzard set in to disgust London; and, alas! to devastate the provinces. In point of fact, His Majesty went to a music hall, and for the first time during her Queenhood, if not in her life. She patronized the Alhambra, the famous fifty-year old ballet house in Leicester Square. This house is one of the biggest and best conducted in all Great Britain, but had it been "as it used to be" (as con-comedians say) then neither Her Majesty nor any other lady of any respectability could have been seen there. But that was in the "early sixties," which poor Clement Scott and his many imitators were wont to brag about. Those were the days when the most notorious of characters (especially of the feminine persuasion) used to haunt the Alhambra. A few doors off was a loathsome show called Judge and Jury, and I remember it was the habit of the "Jolly Dogs" of the period to go there at midnight, after having been thrown out of Cremorne, which was the Mabilite or Moulin Rouge of the London "swell" and general boulder.

In those days the taverns and gin-palaces were open all night. I was beginning to grow up when these drink shops were ordered to close at 1 A. M. and anon at 12.30. This is the present closing time in what is called "Police London," which has a radius of a dozen miles. The present Alhambra is managed by George Scott, is a splendid example of the amazing improvement in the character of the city's entertainments, especially of the music hall (vaudeville) type. The Queen expressed herself highly delighted with the show, especially with the fine ballet, "L'Enfante Cordiale."

Speaking of Royal shows, I have to report the marked success of Lewis Waller and company's performance of your bright native-made play, Monsieur Beaucaire, at Windsor Castle last Saturday night, before England's King and Queen, and Portugal's ditto. This performance and Beerbohm Tree and company's splendid presentation of A Man's Shadow, to the same sovereigns a night or two before, largely helped to dispel the depression which their Portuguese Majesties must have felt at the deep, black fogs which hung over London and the home counties the whole time of the Royal visit. For both the Royal shows, Arthur Lewis, of Lewis Waller's company, prepared clever French expositions of the respective play plots.

The gloom of the week was not lightened to any appreciable extent by the manner in which the Mermad Society presented and played old John Ford's beautifully written, if occasionally slow, tragedy, The Broken Heart, some of the scenes of which are not unworthy of the quill of John's great immediate predecessor in the playwrighting business, namely, William of Stratford on Avon. These Mermads are an earnest folk, giving up even their Sabbath evenings to the playing of sundry old-time dramatic works. But their Broken Heart at the Royalty was not exactly a thing to leave one's home for, especially in this Arctic weather. Ugh!

Nor were we much enlivened by the only new play of the week—namely, a Lord Nelson drama written by H. T. Barker Wood, a clever journalist but at present lacking the harmless necessary technique for playwrighting. His piece was called Lady Hamilton (The Last Signal), and it sought to show to those who have always had reason to believe that Lady H. was "no better than she ought to have been" (as the strange old English locution hath it) that she was really better than she might have been. Hero Nelson's strange and lamentable infatuation for the red-haired syren was softened down as much as possible, and in the process the author Wood certainly presented a few acting scenes that entitle me to predict that, given a less awkward subject and more experience, he will yet write us a strong drama. He certainly writes with literary grace and without affectation, and Thespis knows this quality is something to be thankful for nowadays.

For the rest, I can predict no greater staying power in Lady Hamilton than I was able to do for sundry other Nelsonian dramas a few years ago. These Trafalgarian tragedies indeed one called Nelson's Enchantress, which failed sorely, in spite of having Mrs. Pat Campbell for Lady H. and Forbes Robertson for the wondrous sea warrior.

The chief affair of the week in the talk-causing line was the free performance of Mrs. Craigie's new play, The Flute of Pan, which the halfpenny Express and the penny St. James' Gazette (both C. A. Pearson organs) persuaded Olga Nethersole to give at the Shaftesbury last Wednesday.

It was gravely declared that over a quarter of a million people had been present, and that only shows you to what a state of deadheadism we have reached! Pictures of John O. Hobbes Craigie and of the Nethersole star were given with letters, interviews, etc., daily in the two journals which worked the boom for themselves. Those free-seat cravers present (some 1,100 in number) were asked to record their opinions of the play on a sort of voting card. Some of these opinions made good reading. Here are a few from the said Gazette: "Of the non-contents several were careful to explain that their quarrel was with the play, not with the acting, and there were one or two notes in appreciation of the mounting. A reticent gentleman replied with a 'No, but—' which comes to the same thing as another's 'No, with reservations.' One who declined to be entrapped into a yea or nay thought the play was 'like the curate's egg, good in parts,' and others varied the bald negative with 'Not quite,' and 'Not 'arf.' Against that may be set an emphatic 'No, by Jove!' The scant courtesy of 'Uter rot!' was no doubt in the handwriting of an ex-Boer. A well-known foreign pianist remarked, 'I always admired Mrs. Craigie's writings, and I think The Flute of Pan a masterpiece. What an enchanting and great actress Miss Nethersole is! I find the play most interesting, and in view of so many recent abdications, doubly so.' An address in the Temple was appended to a note that Miss Nethersole's acting 'even moved to tears a case-hardened Old Bailey barrister.' 'No, the critics are always liars,' says one champion of Mrs. Craigie. A frivolous author observes that 'when Merely Mary Ann saw The Flute of Pan she thought it was The Catch of the season.' Another dropped into poetry:

"No longer now she's up the pole,
For happy is our Nethersole;
So well she played The Flute of Pan,
That cheers on cheers around her ran."

I am informed authoritatively that, in spite of all rumors to the contrary, Frederick Harrison will not (when his celebrated partnership with Cyril Maude finishes next July) take another partner whatsoever, but will run the new Haymarket entirely by himself.

John Hare, who from a Birmingham stage recently announced his impending retirement, now says he will not retire just yet. Which (inasmuch as friend John is a finished comedian) "is tidings of comfort and joy."

Sir Henry Irving was feted recently in the city of Sunderland, the big coal and iron port at the mouth of the River Wear, right up North Sea way, where the Russian fleets take the funk. The reason for this Sunderland gathering was that Irving, who was filling a three-night stand

at the local Avenue, made, forty-eight years ago, his first appearance on any stage at the local Lyceum. I have told you more than once in the past how young Irving, who was cast for the character of Orleans in Richelieu (an unimportant part, who, however, has to take the curtain up), failed so miserably through nervousness that he at once "got his notice." He was given another chance, however. Irving recounted all this and threw in many an amusing anecdote of himself, including one I have often heard him tell privately but never publicly, as to his strange efforts as the Singing Lovers, forsooth, in Rob Roy and Guy Mannering. England's leading actor-manager anon drifted into serious talk of the art which he has so long and so lovingly and loyally served. Also, as is his wont, he took occasion to gibe at those cranks, whether of American or any other nationality, who hold that Bacon wrote Shakespeare. Irving is very proud of the address presented to him and the Northern city of Sunderland is very proud of her association with this eminent West of Englander.

An article showing what Dickens thought of Irving, when Irving was a young beginner, and what signal service Irving rendered to the stage in Dickens' characters, was recently published in Household Words, a journal which the late C. D. started fifty years ago. As the article in question is by your humble servant to command, of course I cannot tell you what an excellent and useful article it really is.

George Alexander has successfully revived Oscar Wilde's smart comedy, Lady Windermere's Fan, at the St. James Theatre, with Ben Webster in his own part. G. A. is busy studying a tremendous character in an adaptation of the Antoine murder trial drama, L'Enquete, to be named The Unspoken Verdict.

Martin Harvey seems to have been very successful in his first appearance as Hamlet at the Theatre Royal, Dublin, on Monday. I was going over sea to witness the performance, but at the last moment I had to forego the 600-mile journey.

J. E. Polite Lunatic Sullivan joins the Gayety company next Monday for the new edition of the Orchid.

Madame Malini is going strong with his remarkable competing shows at the houses of many magnates.

Grace Hawthorne will, I am told, presently go a-touring with Theodora and her adaptation of Oliver Twist. The Drury Lane Theatre is being virtually rebuilt for reopening at Christmas. As far as I have seen already it is going to be a splendid playhouse, and its pantomime, The White Cat, will be an enormous affair.

The benefit matinee to the veteran actress, Mrs. Edmund Phelps, at His Majesty's yesterday, drew a good round sum. Sir Charles Wyndham generously cabled a very welcome £50.

Since writing my remarks on The Flute of Pan free show, I have learned that that much-paraphrased play will be withdrawn after to-night, "owing to the first night's performance." Fancy that!

GAWAIN.

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DATES AHEAD.

Received too late for classification.

A DEVIL'S LANE (Eastern: Eunice Fitch, mgr.):
Clarksburg, W. Va., Dec. 10, Mannington 12, Weston 13, Buckhannon 14.

ASHLAND DRAMATIC (Hayman and Glocker, mgrs.):
Knightsdown, Ind., Dec. 5-10, Rushville 12-14, North Adams 15-17.

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Helena, Ark., Dec. 7, Clarendon 8, Stuttgart 9, Brinkley 10, Little Rock 12, Morrilton 13, Russellville 14.

BENTON'S COMEDIANS (P. R. Benton, mgr.): Hobart, Okla., Dec. 12-14, Anadarko 15-17.

BLONDEL'S LOST BOY (Edward Blondell, mgr.): South Bethlehem, Pa., Dec. 6, Mauch Chunk 7, Nanticoke 8, Mahanoy City 9, Hazleton 10, Mount Carmel 12, Ashland 13, Shenandoah 14.

BRINDAMOUR AND NAJADA (W. L. Ferris, mgr.): New Brunswick, N. J., Dec. 5, 6, South Amboy 7, High Bridge 8, Newton 9, 10, Bangor, Pa., 12, Freehold 13, 14.

BUNTING, EMMA (Earl Burgess, mgr.): Pottsville, Pa., Dec. 5-10, Williamsport 12-17.

CROOKS COMEDY (Jos. J. Flynn, prop.): Lewiston, Me., Dec. 5-10.

DORA THORNE (Western: Geo. F. Crowler, mgr.): York, Neb., Dec. 7, Fairbury 8, Belleville, Kan., 9, Salina 10.

FAUST'S MINSTRELS (G. D. Cunningham, mgr.): Palestine, Tex., Dec. 7, Tyler 8, Marshall 9, Shreveport, La., 10, 11, Magnolia, Ark., 12, Camden 13.

HENDRICKS BEN (Wm. Gray, mgr.): Vermillion, S. D., Dec. 8, Wakefield, Neb., 7, Wayne 8, Norfolk 9, Elkhan 7, Coldwater 8, York 9, Shenandoah 13.

HEWETT (Illusionist): Golden, N. W. T., Dec. 12, 13, Revelstoke 15-17.

HIMMELIN'S IMPERIAL STOCK: Sheboygan, Wis., Dec. 11-24.

HIS MAJESTY AND THE MAID: Charlevoix, Pa., Dec. 8, Conneautville 7, Cumberland, Md., 8, Somerset, Pa., 9, Johnstown 10, Altoona 12, Greensburg 13.

INGOMAR (Holden Bros., mgrs.): Youngstown, O., Dec. 8, Warren 7, Alliance 8, Lisbon 9, New Castle, Pa., 10.

IRIS: Lafayette, Ind., Dec. 6, 7, Logansport 8, South Bend 9, Ft. Wayne 10.

JEVONS, IRVING, STOCK: Brantford, Can., Dec. 1-10, Galt 12-15.

LONGERAN, LESTER (Geo. H. Brennan, mgr.): Roseman, Mont., Dec. 12, Billings 13, Fargo, N. D., 15, Crookston 16.

LONG, E., STOCK: Prestige, Wis., Dec. 5-10, Green Bay 17.

LYRIC OPERA (Harry Lea Velle, mgr.): Caldwell, Kan., Dec. 8, Columbus 10, Pittsburg 14, Iola 16.

MACK AND ARMOUR'S COMEDIANS (Chas. Drew, mgr.): Ashland, Wis., Dec. 5-10.

MELVILLE, GE. DRAMATIC: Mansfield, Ark., Dec. 5-7, Hartford 8-10, Greenwood 12-17.

MURPHY, JOSEPH (A. H. Westfall, mgr.): New Orleans, La., Dec. 4-11.

NEW REPRESENTATION (E. A. Shafer, mgr.): Alexandria, Ind., Dec. 12, Kokomo 13, Marion 14, Greenfield 17.

NYE, HARRY, STOCK: Marietta, O., Dec. 5-10, Breville 12-14.

ONLY A SHOP GIRL: Ft. Wayne, Ind., Dec. 5, 6, Turo 7, Toledo 8-10, Chicago 11-17.

PETERSON'S ENTERTAINERS (G. Peterson, mgr.): Itasca, Tex., Dec. 5-10, Alvarado 12-17.

QUINN, ADAMS SAWYER: La Porte, Ind., Dec. 6, Elkhart 7, Coldwater 8, Mich., 8, Goshen, Ind., 9, Warsaw 10, Van Wert, O., 12, Marion 13, Delaware 14, Gallon 15, Mansfield 16.

QUINLAN AND WALL'S MINSTRELS: Woonsocket, R. I., Dec. 8, Norwich, Conn., 9, New London 10, Putnam 12, Willimantic 13, Hartford 14.

RACHEL GOLDSTEIN (Jas. H. Rhodes, mgr.): Canton, O., Dec. 6, Massillon 7, Alliance 9, Steubenville 10, Washington, Pa., 12, Waynesburg 13.

SERGEANT KITTY (W. J. Thieroth, mgr.): Atlanta, Ga., Dec. 6, 7, Birmingham, Ala., 8, Mobile 9, Montgomery 10.

STANLEY'S METROPOLITAN STOCK (Wm. Stanford, mgr.): Richmond, Ky., Dec. 5-10, Winchester 12-14, Frankfort 15-17.

RIP VAN WINKLE (Miller's): Tingley, Ia., Dec. 6, Humeston 7, Calmarville, Mo., 8, Garden Grove, Ia., 8, Leon 10.

STEWART AND JOSEPHS (O. W. Hoskins, mgr.): Cape Girardeau, Mo., Dec. 6, Mound City, Ill., 7, Cairo 8.

THE CURSE OF BEAUTY: Elizabeth, N. J., Dec. 17, Bristol, Pa., 19, New Brunswick, N. J., 20, Chester, Pa., 21, Westchester 22, Allentown 23, Erie 24, Lancaster 26, York 27.

THE FATAL WEDDING (Sullivan, Harris and Woods, props.): Pittsburgh, Pa., Dec. 5-10, Cleveland, O., 12-17.

THE GAME KEEPER (Rowland and Clifford's): Laconia, N. H., Dec. 6, Marlboro, Mass., 7, Lowell 8-10, Fitchburg 12.

THE SHOWMAN'S DAUGHTER: Franklin, Pa., Dec. 6, Titusville 7, Sharon 8, Jamestown 9, Erie 10, Akron, O., 12-14.

THE TWO ORPHANS: Caldwell, Kan., Dec. 12, Arkansas City 13, Newkirk, Okla., 14, Blackwell 15, Medford 16, Ponderock 17.

THOU SHALT NOT KILL (Eastern): Peoria, Ill., Dec. 6, Jacksonville 7, Terre Haute, Ind., 8, Danville 9, Decatur 10, Mattoon 12, Pana 13, Springfield 14.

THOU SHALT NOT KILL (Western): Frederick Schwartz, mgr.: Chicago, Ill., Dec. 4-17, St. Paul, Minn., 18-24.

UNCLE TOM'S CABIN (Central: L. W. Washburn, mgr.): Punxsutawney, Pa., Dec. 12, Brookville 13, Johnsonburg 14, Kane 15, Mt. Jewett 16, Bradford 17.

UNCLE TOM'S CABIN (Western: Wm. Kibble, mgr.): Charleston, Ill., Dec. 8, Crawfordville, Ind., 9, Frankfort 10, Lebanon 12, Logansport 14.

UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker, mgr.): Corsicana, Tex., Dec. 6, Fort Worth 7, Sherman 9, Dallas 10, Hot Springs, Ark., 12, Little Rock 13.

UNDER SOUTHERN SKIES (Western: Harry Doel Parker, mgr.): Toledo, O., Dec. 6, 7, Grand Rapids, Mich., 8-10, Battle Creek 12, Flint 13, Bay City 14, Saginaw 15.

WHEN WOMEN LOVE (Western: Frank W. Nason, mgr.): Paris, Ill., Dec. 7, Marshall 8, Brazil, Ind., 9, Richmond 10, Cincinnati, O., 11-17.

WHEN WOMEN LOVE (Eastern: Frank W. Nason, mgr.): Fishkill, N. Y., Dec. 7, Catskill 8, Kingston 9, Newburg 10, Saugerties 12, Coxsack 13.

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House just remodeled and doing good business, as some of the receipts below will show. Irene Myers, Oct. 7, \$206.00; Gaiety Girl, Sept. 28, \$210.00; Uncle Hec, Sep. 27, \$190.00; Old Farmer Hookins, Oct. 13, \$190.00; Down by the Sea, Oct. 29, \$240.00; Uncle Josh Spruceby, Nov. 4, \$200.00. Lots of open time in new year. For terms write or wire.

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Vol. I. New York, Dec. 10, 1904. No. 30

Spicy News of the Song World.

Mme. Slapoffski duplicated her Buffalo success last week at Worcester, Mass., with Harris' latest child song story, "Why Don't They Play With Me?" The press with one accord claimed it another "After the Ball."

"Sweet Sana-o-o" continues the big hit of the Edna May School Girl Company. Written by W. T. Francis and Vernon Roy.

The Frank L. Perley Opera Company in the romantic comic opera, "The Girl and the Bandit," interpolated a duet written especially for this production by Chas. K. Harris, entitled "Sweet Maid Divine," which made the success of a most successful show.

The following well-known singing artists are using Chas. K. Harris' latest child song hit, "Why Don't They Play With Me?" and his great pastoral song success, "Down in the Vale of Shenandoah": Mme. Slapoffski, Eleanore Falke.

In answering these advertisements please mention THE MIRROR.

EGBERT VAN ALSTYNE.

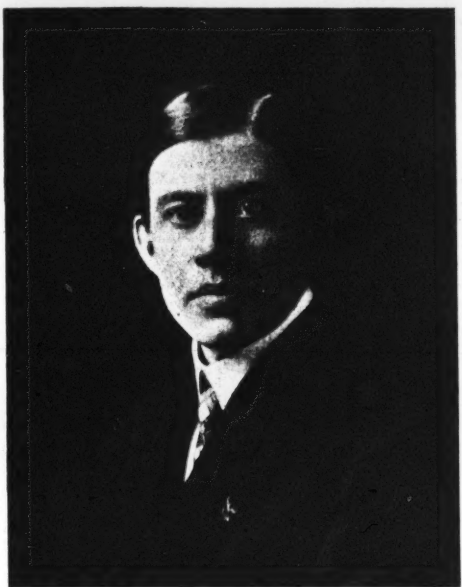


Photo by Baker, Columbus, O.

Above is an excellent likeness of Egbert Van Alstyne, a clever young writer who enjoys the distinction of being the composer of several popular songs which are really big hits. A little over a year ago Mr. Van Alstyne wrote "Nava-jo," and followed up its success with "Seminoles," "Back, Back, Back to Baltimore," and other good numbers. Mr. Van Alstyne's royalties for the past three months were in the thousands. He will continue to write for the "Big Firm."

DOWN IN MUSIC ROW.

Werden and Gladish introduced for the first time in Chicago, at the Olympic Theatre, "Why Don't They Play With Me?"

The Imperial Music Company, Muskegon, Mich., write that their song, "I'm Building an Ice-House for You," is going well with the profession and that many prominent singers are featuring it. The Kentucky Belles are using it and Willie Dunlay is featuring it in "The Ideal Widow Brown."

"Back, Back, Back to Baltimore" bids fair to become one of the hits of the season. "One Little Soldier Man," the Japanese march song, is a decided novelty, and the new coon number, "Won't You Fondle Me," will make friends everywhere. All the above are published by the "Big Firm," Shapiro, Remick and Company, 45 West Twenty-eighth Street.

George Primrose, the "Millionaire Minstrel," has a trio of successes for his specialty in the big Primrose Minstrel entertainment. They include "The Candy Man," "The Countess of Alagazam," and "Just a Little Bit of Sugar Cane," all published by Joseph W. Stern and Company.

Della Fox is introducing with success the new Japanese march song, "One Little Soldier Man," published by Shapiro, Remick and Company.

Franklin Faber, with the Richard Drew Company, is singing with success "Only You and I Love," "My Own Sweet Southern Honey," and "I'll Meet You When the Golden Sun Has Set," ballads published by the Peerless Publishing Company.

Among the great number of minstrel performers using the songs brought out by Shapiro, Remick and Company is Frank Cushman, of Dan Quinlan's Minstrel company. Mr. Cushman has been singing "Down on the Brandywine" with success, and has just added "Back, Back, Back to Baltimore" to his extensive repertoire. In a letter to the publishers last week he states that both these numbers are hits, and are earning encore after encore every night. The "Big Firm" is to be congratulated.

Katherine Trayer is making a lot of friends by her clever rendition of "My Sun Burnt Lily." Published by Al. Trahern, 41 West Twenty-eighth Street.

George Totten Smith and George Nichols have collaborated and are hard at work upon the book, lyrics and music for the musical comedy, "His Honor, the Mayor of the Bowery," starring Dan McAvoy. Some of the songs are now in manuscript form and will be published by Charles K. Harris.

The Meredith Sisters are taking several encores nightly with Clara Kummer's clever coon song, "Egypt."

"Sweet Sana-o-o," by W. T. Francis, continues to make a big hit in The School Girl.

Mona Desmond, who is with Isabelle D'Armond and Wilbur Bentley, reports that she is meeting with success with the character song, "Won't You Fondle Me?" published by Shapiro, Remick and Company.

"Down in the Vale of Shenandoah," Charles K. Harris' latest pastoral ballad, is on the road to success. The colored slides of this song have received much praise.

Bobby DeRue, of the Faust Minstrels, is receiving encores singing "Don't Come Back and Hang Around Ma Door."

The leading illustrated song singers throughout the United States are using the Harris slides and songs this season. They are featuring "Down in the Vale of Shenandoah," "I've Got My Fingers Crossed, You Can't Touch Me," "You Never Spoke to Me Like That Before," "For

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"My Own Sweet Southern Honey,"
"The Song Our Boys Sang," are what you need
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In answering these advertisements please mention THE MIRROR.

Sale, a Baby," and Mr. Harris' big hit, "Why Don't They Play With Me?" Among them are Mooney and Holbein, Werden and Gladish, Nellie Hanly, Allan May, Bert C. Gagnon, May A. Belle Marks, Chris Clinton, Ira Kessner, Kelly and Gallott, George Schuyler, Fields and Whallen, David Wilson, Pearce and Scheck, and George Little.

"Polly Prim" continues to be the greatest characteristic instrumental success. Joseph W. Stern and Company have ever published, and is making a hit not only with bands and orchestras, but also as a song. Several prominent comedy companies and vaudeville artists are featuring it.

The high-class ballad by Theodore Bendix entitled "Dear," is being sung by some of the best high-class vocalists in America.

The Four Shamrocks are repeating their success in the West singing "The Song Our Boys Sang" and "My Own Sweet Southern Honey." Both ballads are published by the Peerless Publishing Company.

Among the popular song successes of the season are the ballads from the house of Harris. Those best known are, "Why Don't They Play With Me," "Come, Take a Trip in My Airship," "Down in the Vale of Shenandoah," "I've Got My Fingers Crossed, You Can't Touch Me," "Make Yourself at Home," "The Girl of My Dreams," "For Sale, a Baby," "You're the Sweetest Flower that Grows in Tennessee," "Jim Badger," "Albany," and the high-class ballad, "Dear."

Mabel Adams, the famous violinist, scored at Albany last week with her rendition of "Down in the Vale of Shenandoah."

"Lazy Moon," Cole and Johnson's clever coon serenade, is making a hit as featured by the Nichols Sisters. This song is one of the best efforts of these composers, and bids fair to rival their "Bamboo Tree" as a popular hit.

The complete selection of the Higgedy Piggledy music for band and orchestra, which includes "Game of Love," "Nancy Clancy," "Big Indian and His Little Maid," "I'm So Lonesome," "In Gay Paree," and "Miss Watermelon Sweet," is now ready for orchestra leaders. It was arranged by Theodore Bendix.

The Irish comedian, William Cahill, is singing with success "Esmeralda McCann, John and Otto Helmsman's humorous Irish character song.

For the opening of the World's Fair, St. Louis, last April, Rudolph Aronson composed for and dedicated to President Francis his "Down the Pike" march, which met with success, having been performed by every orchestra and band that participated in the World's Fair; and now for the close of the Fair Mr. Aronson's new march entitled "Our President," dedicated to President Roosevelt, was performed for the first time by the Exposition Orchestra of eighty musicians on the occasion of the great banquet tendered President Roosevelt at the Tyrolean Alps, World's Fair, St. Louis, on Saturday evening, Nov. 26. This march, with its ingenious interpolation in the instrumentation of a few bars of "Yankee Doodle," "Dixie," and "The Star Spangled Banner," at once met with marked approval. Advance band parts of "Our President" march have already been forwarded to the United States Marine Band at Washington, the Grenadier Guards, Sousa's and the Garde Republicaine bands. It is published by Charles K. Harris.

"The Girl with the Changeable Eyes," Alfred Solman's dainty waltz song, wins great applause for Madge Fox.

MATTERS OF FACT.

Patten and Perry report that their Jerry from Kerry company is doing a fine business everywhere. Their band and orchestra are a big feature with the attraction. Good people with speciality and capable of doubling in band are wanted.

Miller, located at Thirteenth and Bainbridge Streets, Philadelphia, has a large assortment of slightly worn clothes made by some of the best tailors which he offers at low prices.

The Bloomfield (Ind.) Opera House has been well patronized by local theatregoers and from nearby towns. The house is modern, with a good stage and a seating capacity of 1,000. Manager W. L. Slinkard is already booking for next season.

The many Louisville friends of Beatrice Ingram were delighted last week to once more have her back. She has always been a great favorite in Louisville, which was thoroughly evidenced by the hearty reception she received. Miss Ingram is one of the very few who possesses the gift of losing her personality in the character she is portraying, which is always refreshing to an audience.

Richard Allen has retired from the Providence Stock company and Irene Langford from the Seminary Girl.

Florida Kingsley is making one of the hits in The County Chairman (Western), playing Chick, in San Francisco, where she had been a stock favorite, her reception was almost an ovation.

Ray Dana Tracy was "unpardonably profane" for a high-class audience, as stated in THE MIRROR, but this journal is pleased to learn from evidence furnished that the oaths were in his part in the play in which he appeared at the performance given by the Progressive Stage Society.

Archie K. Christie and Mrs. Christie (Georgia Lee) have closed with the Murray Comedy company. Mr. Christie has joined A Little Outcast and Mrs. Christie will rest at her home for the present.

Teresa A. Dale is in her sixth successful week as leading woman with Levi's Fabio Romani company.

MUSIC PUBLISHERS.

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In answering these advertisements please mention THE MIRROR.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS: Jackson, Ill., Dec. 6, Virden 7, Carlinville 8, Edwardsville 9, St. Charles 10.
A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Hamilton, O., Dec. 7, Connersville, Ind., 8, Greenfield 9, New Castle, Pa., 10, Richmond 12, Elwood 13.
A BREEZY TIME (K. Webster Fitz, mgr.): Gainesville, Fla., Dec. 7, Ocala 8, St. Petersburg 9, Tampa 10, Bartow 12, Kissimmee 13, Orlando 14, Daytona 15, St. Augustine 16, Palatka 17.
A BREEZY TIME (Western): K. Webster Fitz, mgr.; Kearney, Neb., Dec. 6, Grand Island 7, Hastings 8, St. Paul 9, Ord 10.
A BUNCH OF KEYS (Gus Bothner, mgr.): Burlington, Kan., Dec. 6, Iola 7, Chanute 8, Parsons 9, Pittsburg 10, Joplin 11, Coffeyville, Kan., 12.
A CIRCUS DAY (H. M. Reiss, mgr.): Bath, N. Y., Nov. 6, Saratoga 7, Ft. Plain 8, Glens Falls 9, Ft. Edward 10.
A COUNTRY KID (H. R. Whitaker, mgr.): Humbolt, Ia., Dec. 6, Eagle Grove 7, St. City 8, Boone 10.
A DESPERATE CHANCE (Miller, Plohn and Saylor, mgrs.): New Iberia, La., Dec. 6, Crowley 7, Orange, Tex., 8, Beaumont 9, Sour Lake 10, Galveston 11, Houston 12, Waco 13.
A DEVIL'S LANE (Eastern): Eunice Fitch, mgr.; Kansas City, Mo., Dec. 4-10.
A FIGHT FOR LOVE: Elizabeth, N. J., Dec. 5-7, Reading, Pa., 8-10.
A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Denver, Col., Dec. 4-10, Pueblo 11, Colorado Springs 12, Ft. Collins 13.
A GAME OF HEARTS: Camden, N. J., Dec. 5-7.
A HOMESpun HEART: Grand Rapids, Mich., Dec. 4-7.
A HOOSIER DAISY: Ordensburg, N. Y., Dec. 5, Oswego 6, Cortland 7, Norwich 8, Binghamton 9, 10.
A HOT OLD TIME: St. Louis, Mo., Dec. 4-10.
A LITTLE OUTCAST (Geo. E. Gill's): Brantford, Can., Dec. 6, Woodstock 7, St. Thomas 8, London 9, 10.
A LITTLE OUTCAST (Northern): R. A. Hanks, mgr.; Shamokin, Pa., Dec. 6, Danville 7, Ashland 8, Mahanoy City 10, Reading 12-14.
A NIGHT IN THE POOL HOUSE: Toronto, Can., Dec. 5-10, Toledo 10-12-17.
A RABBIT'S FOOT: Hawkinsville, Ga., Dec. 6, Dublin 7, Wrightsville 8, Tennesse 9, Saundersville 10, Augusta 12, Aiken 8, C. 13.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Brooklyn, N. Y., Dec. 5-10.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Dell Rapids, S. D., Dec. 6, Elk Point 7, Yankton 8, Vermillion 9, Sioux City 10, Ia., 10.
A ROYAL SLAVE (N. A. Gordon and Bennett, mgrs.): Teddy Thomas, mgr.; Artiga, Wis., Dec. 6, Merrill 7, Wausau 8, Dubuque 9, Ia., 10.
A ROYAL SLAVE (Southern): Gordon and Bennett, mgrs.; Henry M. Blackaller, mgr.; Van Wert, O., Dec. 6, Defiance 7, Lima 8, Marion 9, Canal Dover 10, Cambridge 12.
A RUINED LIFE (Mark Cohn, mgr.): Chicago, Ill., Dec. 5-24.
A RUNAWAY MATCH (Miller and Bates, mgrs.): Coffeyville, Kan., Dec. 6, Independence 7, Columbus 13, Oswego 14, Erie 15.
A STRUGGLE FOR GOLD (J. M. Artino, mgr.): Manchester, N. H., Dec. 5-7.
A TEXAS STEER (M. Rice, mgr.): North Platte, Neb., Dec. 6, Kearney 8, Hastings 9, Grand Island 10, Omaha 11, Fremont 12, Missouri Valley, Ia., 13, Council Bluffs 14.
A TRIP TO AFRICA (A. Rauch, mgr.): East Liverpool, O., Dec. 6, Defiance 7, Lima 8, Marion 9, Canal Dover 10, Cambridge 12.
A TRIP TO CHINATOWN: Shawnee, O., Dec. 6, Logan 7, Athens 8, New Stratsville 9, Nelsonville 10.
A WIFE'S SECRET (Spencer and Aborn, mgrs.): Wilmington, Del., Dec. 5-7, Trenton, N. J., 8-10, Brooklyn, N. Y., 12-17.
A WOMAN'S STRUGGLE: New York City Dec. 5-10.
A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Philadelphia, Pa., Dec. 5-10, Brooklyn, N. Y., 12-17.
ADAMS, MAUDE: Chicago, Ill., Dec. 5-10.
AFTER MIDNIGHT: St. Louis, Mo., Dec. 4-10.
ALLEN, VIOLA: Evansville, Ind., Dec. 6, Lexington, Ky., 7, Louisville 8-10, Pittsburgh, Pa., 12-17.
ALONE IN THE WORLD (Mittenthal Brothers, mgrs.): Saginaw, Mich., Dec. 11-14, Toledo, O., 15-17.
ALPHONSE AND GASTON (Western): Salina, Kan., Dec. 6, Abilene 7, Emporia 8, Chanute 9, Joplin 10, Waukegan, Ill., 11.
AN AMERICAN GENTLEMAN: Ft. Wayne, Ind., Dec. 6, Huntington 7, Logansport 8, La Porte 9, Waukegan, Ill., 11.
AN ARISTOCRATIC TRAMP: Liberty, Mo., Dec. 6, Richmond 7, Trenton 8, Macos 9, Louisiana 10, ANGLIN, MARGARET: Indianapolis, Ind., Dec. 7, ARIZONA (Eastern): H. C. Demuth, mgr.; Morgan-town, W. Va., Dec. 6, Clarksburg 7, Parkersburg 8, Marietta 9, O., 10, Bellaire 11, ARIZONA (Main): Wilson S. Ross, mgr.; Tacoma, Wash., Dec. 6, Seattle 7, Pendleton, Ore., 12, Colfax 14, Pullman 15.
AT CRIPPLE CREEK: Greenville, N. C., Dec. 6, Spartanburg 8, C. 7, Charlotte, N. C., 8, Concord 9, Durham 10.
AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Burlington, N. J., Dec. 10, Trenton 12-14, Bridgeport, Conn., 15, 16, Waterbury 17.
AT THE OLD CROSS ROADS (Arthur Alston, mgr.): Hannibal, Mo., Dec. 7, Pittsfield, Ill., 8, Jacksonville 9, Alton 10, St. Louis, Mo., 11-17.
BARRYMORE, ETHEL: New York City Nov. 15-Indefinite.
BATES, BLANCH: Denver, Col., Dec. 5-10.
BEATON, LOUISE (A. H. Woods, mgr.): Memphis, Tenn., Dec. 5-10.
BECAUSE SHE LOVED (Martin J. Dixon, mgr.): Elizabeth, N. J., Dec. 8-10.
BELLEVUE, KYRIE: Cleveland, O., Dec. 5-10.
BEN HUB: Austin, Tex., Dec. 5-10.
BERESFORD, HARRY (J. Coleman, mgr.): Dayton, O., Dec. 6, 7, Hamilton 8, Springfield 9, Middletown 10.
BUNGHAM, AMELIA: Boston, Mass., Dec. 5-17.
BUSTER BROWN (Western): Melville B. Raymond, mgr.; Cincinnati, O., Dec. 4-10.
BUSTER BROWN (Eastern): Melville B. Raymond, mgr.; Olean, N. Y., Dec. 6, Hornellsville 7, Warsaw 8, Batavia 9, Niagara Falls 10, Jamestown 12, Warren, Pa., 13.
BUSY IZZY: St. Joseph, Mo., Dec. 4-7, Des Moines, Ia., 9, Rock Island 10, Davenport 11, Peoria 12, Bloomington 13, Terre Haute, Ind., 14, South Bend 15, Elkhart 16, Joliet, Ill., 17.
CHECKERS: Philadelphia, Pa., Dec. 23-26.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Nashville, Tenn., Dec. 5-10, Indianapolis, Ind., 12-14, Ft. Wayne 15, 16, Columbus, O., 19, 20, COLLIER, WILLIAM: Kansas City, Mo., Dec. 4-7.
COMMON SENSE BRACKETT: Milwaukee, Wis., Dec. 4-7.
CORCORAN, JANE (Alston and Baxter, mgrs.): Portland, Ore., Dec. 7, 8, Tacoma, Wash., 9, 10, Victoria, B. C., 12, Vancouver 13, 14.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Pottstown, Pa., Dec. 12, South Bethlehem 13, Allentown 14, Easton 15, Reading 16, 17.
DARKEST RUSSIA: Portland, Ore., Dec. 5-10.
DAVID HARDY (No. 1): Julius Kahn, mgr.; Trenton, N. J., Dec. 5-7, Wilmington, Del., 8-10.
DAVID HARDY (No. 2): Julius Kahn, mgr.; Wabash, Ind., Dec. 6, Logansport 7, Kokomo 8, Muncie 9, Marion 10, Elwood 12, St. Marys, O., 13.
DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): Philadelphia, Pa., Dec. 5-10.
DESERTED AT THE ALTAR: Wilkes-Barre, Pa., Dec. 5-7, Harrisburg 8-10.
DE GRASSE, JOSEPH: Caldwell, Kan., Dec. 6, Ponca City, Okla., 7, Perry 8, Stillwater 9, Guthrie 10, Norman, 12, Purcell, I. T., 13.
DEVIL'S AUCTION (M. Wise, mgr.): Vancouver, B. C., Dec. 6, 7, New Westminster 8, Whatcom, Wash., 9, Everett 10, Seattle 11-14.
DORA THORNE (Rowland and Clifford, mgrs.): Troy, N. Y., Dec. 5-7, Springfield, Mass., 8-10.
DOWNING, ROBERT (P. P. Craft, mgr.): Annapolis, Md., Dec. 6, Havre de Grace 7, Salem, N. J., 8, Phoenixville, Pa., 10, Columbia 12.
DOWN BY THE SEA (Phil Hunt, mgr.): Bloomsburg, Pa., Dec. 6, Berwick 7, Scranton 8-10.
DOWN ON THE FARM (P. L. Jarvis, mgr.): Elizabethtown, Ky., Dec. 6, Bowling Green 7, Russellville, 8, Clarksville, Tenn., 10.
DREW, JOHN: New York City Sept. 5-Indefinite.
DRIVEN FROM HOME: Kansas City, Mo., Dec. 4-10.
DR. JEKILL AND MR. HYDE (Cutter and Williams, mgrs.): Marion, Ill., Dec. 6, Du Quoin 7, Marissa 8, Greenville 9, Effingham 10, Virginia 12, Beardstown 13.
DR. JEKILL AND MR. HYDE (L. E. Pond, mgr.): Lorain, O., Dec. 6, Holly, Mich., 7, Saginaw 8-10, Grand Rapids 11-14.
EBEN HOLDEN: Peru, Ind., Dec. 6, Danville, Ill., 7, Decatur 8, Bloomington 9, Canton 10, Pekin 11, Rock Island 12, Iowa City, Ia., 13.
EDISON, ROBERT (Henry B. Harris, mgr.): Memphis, Tenn., Dec. 6, 7, Nashville 8, Evansville, Ind., 9, Terre Haute 10, St. Louis, Mo., 12-17.
EDWARDS, WALTER (Wells, Demas and Harlan, mgrs.): Grand Rapids, Mich., Dec. 11-14.
EMERSON, MARY: Charlelot, Pa., Dec. 6, Conneville 7, Cumberland, Md., 8, Somerset, Pa., 9, Johnstown 10.
ESCAPED FROM SING SING: Brooklyn, N. Y., Dec. 5-10.

ESCAPED FROM THE HAREM (Harry Earl, mgr.): Chicago, Ill., Dec. 4-10.
EVERYMAN (Geo. C. Dent, mgr.): St. Joseph, Mo., Dec. 6, Topeka, Kan., 7, Kansas City, Mo., 8-10.
FAST LIFE IN NEW YORK: Boston, Mass., Dec. 5-10, Springfield 12-14, Hartford, Conn., 15-17.
FAUST (Porter J. White's): Atlantic, Ia., Dec. 6, Perry 7, Sioux City 8, Le Mars 9, Cherokee 10, Mason City 12, Iowa Falls 13.
FAVERSHAM, W. M. Washington, D. C., Dec. 5-10.
FINNIGAN'S BALL (Ollie Mack and Joe W. Spears, mgrs.): Fresno, Cal., Dec. 6, Porterville 7, Visalia 8, Hanford 9, Bakersfield 10.
FISKE, MISS, AND THE MANHATTAN COMPANY (Harrison Gray Blake, prop. and mgr.): New York City Sept. 14-Indefinite.
FOR HIS BROTHER'S CRIME: Rochester, N. Y., Dec. 5-7, Syracuse 8-10.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): San Francisco, Cal., Dec. 4-10, Sacramento 11, Chico 12, Ashland, Ore., 13.
FROM RAGS TO RICHES: New York City Dec. 5-10.
GALLAND, BERTHA: Boston, Mass., Nov. 28-Dec. 10.
GERMAN LILLIPUTANS: Huron, S. D., Dec. 8, Mitchell 7, Madison 8, Canton 9, Parker 10, Yankton 12, Elkpoint, Neb., 13, Ponca 14.
GILBERT, MRS.: Chicago, Ill., Nov. 28-Dec. 10.
GILLETTE, WILLIAM: Philadelphia, Pa., Nov. 28-Dec. 10.
GILMORE, BARNEY (Harry Montgomery, mgr.): Baltimore, Md., Dec. 5-10.
GILMORE, PAUL (Giles Murry, mgr.): Baltimore, Md., Dec. 5-10.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New York City Nov. 28-Jan. 7.
GRAPEVINE, CHARLES: Wheeling, W. Va., Dec. 5-7, Chicago 17.
GRIFITH, JOHN (G. M. Hickey, mgr.): Sheffield, Ala., Dec. 6, Huntsville 7, Fayetteville, Tenn., 8, Columbia 9, Birmingham, Ala., 10, Tuscaloosa 12, Columbus, Miss., 13, Aberdeen 14, Holly Springs 15.
HACKETT, JAMES K.: New York City Dec. 6-Indefinite.
HALL, GEORGE F. (W. J. Fielding, mgr.): Poughkeepsie, N. Y., Dec. 6, Albany 10, Paterson, N. J., 12-14.
HAMLET (Hanley and Co., mgrs.): Findlay, O., Dec. 6, Hicksville 7, Delphos 8, Lima 9, Gallion 10.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Columbia, Tenn., Dec. 6, Nashville 7, Memphis 8, Jonesboro, Ark., 10, Springfield, Mo., 12, Joplin 13.
HANS HANSON (Jas. T. McAlpin, mgr.): Strong City, Kan., Dec. 6, Florence 7, Peabody 8, McPherson 9, Lyons 10, Kirman 12, Augusta 13.
HAPPY HOLIDAYS (Eastern): D. A. Kelly, mgr.; Philadelphia, Pa., Dec. 5-10, Pittsburgh 12-17.
HER FIRST FALSE STEP: Dayton, O., Dec. 5-7, Columbus 8-10, Cincinnati 11-17.
HER ONLY SIN (Frank Wallace, mgr.): Marysville, Mo., Dec. 6, Trenton 8, Chillicothe 9, Joseph 9, 10, Leavenworth, Kan., 11, Soldiers' Home 12, Atchison 13.
HIGGINS, DAVID: Jersey City, N. J., Dec. 5-10.
H. H. ALBANY (Boyer and Baker, mgrs.): Cadiz, O., Dec. 6, Toronto 8, Erie 9, Chatham 10, Salem 10, Alliance 12, Ravenna 13.
HOLLAND, MILDRED: Uniontown, Pa., Dec. 6, Steubenville, O., 7, East Liverpool 8, Butler, Pa., 9, Youngstown, O., 10, Beaver Falls, Pa., 12, Meadville 13.
HOLLIS, LORRAINE (Frank Whelan, mgr.): Bridgeport, N. J., Dec. 5-10.
HOW HE WON HER (Tom North, mgr.): Chicago, Ill., Nov. 28-Dec. 10.
HUMAN HEARTS (Claude Saunders, mgr.): Bay City, Mich., Dec. 6, Saginaw 7, Lansing 8, South Bend, 10, Racine, Wis., 11, Beloit 12, Janesville 13.
HUMAN HEARTS (Jay Simms, mgr.): Troy, Ala., Dec. 6, Thomville, Ga., 7, Bainbridge 8, Pensacola, Fla., Mobile, Ala., 10, New Orleans, Ia., 11-23.
IN OLD KENTUCKY: St. Louis, Mo., Dec. 4-10.
IN THE SHADOW OF THE GALLOWS: Williamsport, Pa., Dec. 5-10.
IN THE FAR EAST (Hamilton and Hopkins, mgrs.): Anna, Ill., Dec. 6, Carterville 7, Marion 8, Herrin 9, Mt. Vernon 10.
IRIS-EUGENIE BLAIR: Brooklyn, N. Y., Dec. 5-10, Worcester, Mass., 12-17.
IRWIN, MAY (Edward R. Salter, mgr.): New York City Nov. 28-Indefinite.
JAMES BOY IN MISSOURI (Eastern): Frank Gazzo, owner and mgr.; Gainesville, Tex., Dec. 6, Sherman 7, Bonham 8, Paris 9, Pittsburgh 10, Shreveport, La., 11, Longview, Tex., 12, Palestine 13.
JEFFERSON, JOSEPH, JR., and WM. JEFFERSON: Keokuk, Ia., Dec. 6, Burlington 8.
JEFFERSON, THOMAS: Salt Lake, U. Dec. 6, 7.
JERRY FROM KERRY: Dresden, Can., Dec. 6, Southwell 7, Thomasville 8, Dresden 9, Chatham 10.
JESSE JAMES: Williamsport, Pa., Dec. 6.
KENDALL, EZRA: Omaha, Neb., Dec. 5, 6, St. Joseph, Mo., 7, Kansas City 8-10.
LACKAYE, WILTON (W. A. Brady, mgr.): Cleveland, O., Dec. 5-10.
LIGHTS OF HOME (Harry Doel Parker, mgr.): Detroit, Mich., Dec. 4-10, Toledo, O., 11-14, Grand Rapids, Mich., 15-17.
LOUIS, DECOR: Brooklyn, N. Y., Dec. 5-10.
LOMER, WRIGHT: Philadelphia, Pa., Nov. 28-Dec. 10.
LOUISIANA: St. Louis, Mo., Indefinite.
LYMAN TWINS: Sedalia, Mo., Dec. 6, Mason 7, Moberly 8, Jackson 9, Defiance 10, Springfield 11, Lincoln 12, Pontiac 14, Whoonston 15.
MCFADDEN'S FLATS (Chas. E. Barton, mgr.): Chicago, Ill., Dec. 4-10, Milwaukee, Wis., 11-17.
MANN, LOUIS: New York City Nov. 21-Indefinite.
MANFIELD, RICHARD: Philadelphia, Pa., Nov. 28-Dec. 10.
MANTELL, ROBERT: New York City Dec. 5-Indefinite.
MAUD MULIER (L. D. Blondell, mgr.): Latrobe, Pa., Dec. 6, Indianola, Glen Campbell 8, Puntatunney 9, Kane 10, Johnsonburg 12, Du Bois 13.
MAYHEW, STELLA: New York City Nov. 27-Dec. 31.
MELVILLE, ROSE (J. R. Sterling, mgr.): Portland, Ore., Dec. 5, 6, Eugene 7, Oakland, Cal., 9, 10, San Francisco 11.
MILLER, HENRY: Baltimore, Md., Dec. 5-10.
MONG, WILLIAM (Geo. J. Curtis, mgr.): Velva, N. D., Dec. 5, 6, Balfour 7, 8.
MONSIEUR BEAUCOUPE (Giles Murry, mgr.): Kane, Pa., Dec. 6, Erie 7, Canton 9, East Liverpool, O., 10.
MORRISON, LEWIS: Easton, Pa., Dec. 6, Reading 7, Binghamton, N. Y., 8, Utica 9, Hamilton, Can., 10, Toronto 12-17.
MORTIMER, ILLIAN (A Girl of the Streets): Decker and Veronesi, mgrs.; New York City Dec. 4-10, Newark, N. J., 12-17.
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): New York City Sept. 3-Indefinite.
MURPHY, JOSEPH (Merle H. Newton, mgr.): New Orleans, La., Dec. 4-10, Lake Charles 11, Beaumont 12, Galveston 13, 14.
MURPHY, TIM (T. E. Saunders, mgr.): La Crosse, Wis., Dec. 6, Watonsna, Minn., 9, Minneapolis 11-13, Council Bluffs 14.
MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Franklin, La., Dec. 6, Sour Lake, Tex., 7, Beaumont 8, Galveston 9, Houston 10.
MY WIFE'S FAMILY (I. Seldenberg, mgr.): Ottawa, O., Dec. 6, North York 7, Jackson 8, Napoleon 9, Bowling Green 10, Fostoria 12, Upper Sandusky 13, Kenton 14, Bellefontaine 15.
NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., Sept. 19-Dec. 31.
NETTIE THE NEWSGIRL (Gould and Freed, mgrs.): Salt Lake, U. Dec. 8-10.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Jamestown, N. Y., Dec. 6, Corry, Pa., 7, Niles, O., 8, New Kensington, Pa., 9, Greensburg 10, Erie 11, Erie 12, Erie 13, Erie 14, Erie 15, Erie 16, Erie 17.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Jamestown, N. Y., Dec. 6, Corry, Pa., 7, Niles, O., 8, New Kensington, Pa., 9, Greensburg 10, Erie 11, Erie 12, Erie 13, Erie 14, Erie 15, Erie 16, Erie 17.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Baltimore, Md., Dec. 5-10, Washington, D. C., 12-17.
OLD ARCADE (Merle H. Newton, mgr.): Garrett, Ind., Dec. 6, Auburn 7, Decatur 8, Van Wert, O., 9, Delphos 10, Paulding 12, Hicksville 13, Bryan 14.
ON THE BRIDGE AT MIDNIGHT (Western): Geo. Klimt, prop.; Frank Gazzo, mgr.; Harrisburg, Pa., Dec. 5-7, Hoboken, N. J., 8-11, Trenton 12-14.
ON THE BRIDGE AT MIDNIGHT (Western): Geo. Klimt, prop.; Frank Gazzo, mgr.; Springfield, Mo., Nov. 6, Joplin 7, Nevada 8, Atchison, Kan., 9, Chillicothe, Mo., 10, St. Joseph 11, Marysville, Kan., 12, Beatrice, Neb., 13.
ON THE SUWANE RIVER: Buffalo, N. Y., Dec. 5-10.
OUR NEW MAN (Phil Robson, mgr.): Dayton, O., Dec. 6, 7, Hamilton 8, Springfield 9, Middletown 10, Richmond, Ind., 12, Columbus 13, Terre Haute 14, Danville 15, 16, 17.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Sterling, Ill., Dec. 6, Amboy 7, Sycamore 9, Waukegan 11, Coal City 12, Dwight 13.
OUR OLD FOLD (W. T. Burket, mgr.): Elgin, Ill., Dec. 6.
OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.): Schenectady, N. Y., Dec. 6, 7, New Haven, Conn., 8, Elizabeth 9, N. J., 12-14.
OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.): Brattleboro, Vt., Dec. 6, Claremont, N. H., 7, Laconia 8, Concord 9, Woodstock, Vt., 10, Keene, N. H., 12, Northampton, Mass., 13.
OVER NIAGARA FALLS (C. Rowland and Clifford, mgrs.): Waukegan, Ill., Dec. 6, Modera 8, Livermore 9, Stockton 10, Oakland 12-18.
PATTON, W. B. (J. M. Stout, mgr.): Brenham, Tex., Dec. 7.
PERKINS, WALTER (Claxton Wiltach, mgr.): Sharon, Pa., Dec. 6, New Castle 7, Youngstown, O., 8, Mansfield 10.

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THEATRICAL WEEKLY RATES.

PRESTON, JOHN A.: Youngstown, O., 6, Warren 7, Lisbon 9, New Castle, Pa., 10, Japewville, O., 13.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Columbus, O., Dec. 5-7, Indianapolis, Ind., 8-10, Tipton 12, Logansport 13.
QUEEN OF THE WHITE SLAVES (Eastern): A. H. Woods, mgr.; New Castle, Pa., Dec. 6, Beaver Falls 7, Canton, O., 8, Massillon 9, Mansfield 10, Lima 12, Findlay 13.
QUEEN OF THE WHITE SLAVES (Western): A. H. Woods, mgr.; Akron, O., Dec. 5-7, Erie, Pa., 8-10, Buffalo, N. Y., 12-17.
THAT LITTLE SWED (Hampton and Hopkins, mgrs.): Lincoln, Neb., Dec. 5, 6, Blair, 7, Missouri Valley, Ia., 9, Denison 10, Minton 11, Red Oak 12, Clarinda 13.
QUINCY ADAMS SAWYER (Central): Wilmington, N. C., Dec. 6, Sumter 7, Columbia, S. C., 8, Charleston 9, Savannah, Ga., 10, Augusta 12, Columbia 13.
QUINCY ADAMS SAWYER (Eastern): C. B. Brooks, mgr.; La Porte, Ind., Dec. 6, Elkhart 7, Coldwater, Mich., 8, Goshen, Ind., 9, Warsaw 10, Van Wert, O., 12, Marion 13.
QUINCY ADAMS SAWYER (Western): Frank M. Morgan, mgr.; Columbus, Ia., Dec. 6, Council Bluffs 7, Nebraska City, Neb., 8, Beatrice 9, Lincoln 10, York 12, Kearney 13.
RACHEL GOLDSTEIN (A. H. Woods, mgr.): Memphis, Tenn., Dec. 5-10.
RAYS, THE: Newark, N. J., Dec. 5-10.
REHAN, ADA (Sam S. Shubert, mgr.): Buffalo, N. Y., Dec. 5-7, Detroit, Mich., 8-10, Dayton, O., 12, Columbus 13.
RELIANCE: Chicago, Ill., Dec. 5-10.
ROYAL LILLIPUTANS (Thos. R. Henry, mgr.): Rochester, N. Y., Dec. 5-7, Syracuse 8-10, Toronto, Can., 12-17.
RUNNING FOR OFFICE: Philadelphia, Pa., Dec. 5-10.
RUSSELL, ANNIE: Springfield, Mass., Nov. 30, New York City Dec. 5-Indefinite.
RUSSELL, LOUIS J. (Felix Blair, mgr.): Lansford, Pa., Dec. 7, Reading 8, Nanticoke 10, Berwick 12, Lewisburg 13.
SANDY BOTTOM (Hampton and Hopkins, mgrs.): Leavenworth, Kan., Dec. 6, Horton 7, Manhattan 9, Junction City 10, St. Mary 11, Burlington 12, Iowa 13.
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Utica, N. Y., Dec. 5, 6, Niagara Falls 7, Hamilton, Can., 8, St. Catherine 10, Buffalo, N. Y., 12-17.
SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Wilmington, Del., Dec. 5-10, Washington, Pa., 12-17.
SHORE ACRES (Wm. B. Cross, mgr.): Seattle, Wash., Dec. 4-6, Tacoma 7, Fort Townsend 8, Victoria, B. C., 9, Vancouver 10, Bellingham, Wash., 12, Everett 13.
SI PLUNKARD: Williamsport, Pa., Dec. 8, Milton 9, Dismouth 10, Nanticoke 12, Canaan 13, Newumberland 14, Mt. Carmel 15, Shenandoah 16, Hazleton 17.
SI STEBBINS (Dan Darleigh and Bob Mack, mgrs.): Pt. Pleasant, W. Va., Dec. 7, St. Marys 8, Sistersville 9, Shavelsburg 10, Steubenville, O., 12, Cadiz 13.
SKINNER, OTIS: Brooklyn, N. Y., Dec. 5-10.
SKY FARM: Providence, R. I., Dec. 5-10.
SLAVES OF THE MINE (L. J. Slevin, mgr.): Dell Rapids, S. D., Dec. 6, Yankton 8, Vermillion 9, Sioux City, Ia., 10, Cherokee 12, Osawa 13.
SOTHERN, E. H. and JULIA MARLOWE: Boston, Mass., Nov. 28-Dec. 24.
STRANGE ADVENTURES OF AMOS SKEETER (Robert G. Galt, mgr.): Pittsburg, Pa., Dec. 6, Minersville 7, Mahanoy City 8, York 9, Lebanon 10, Harrisburg 12-14.
SUPERBA: Baltimore, Md., Dec. 5-10.
SULLY, DANIEL (Willis E. Boyer, mgr.): Troy, N. Y., Dec. 7, Schenectady 8, Little Falls 9, Amsterdam 10.
SWEET CLOVER (V. H. Schafer, mgr.): St. Louis, Mo., Dec. 5-10, Chicago, Ill., 12-17.
THE BANKER'S CHILD (Four Shannons: Harry Shannon, mgr.; Winfield, Kan., Dec. 6, Newburg, Okla., 7, Blackwell 8, Ponca 9, Perry 10, Guthrie 11, Purcell, I. T., 12, Paul's Valley 13.
THE BLACK MASK (W. B. Dalley, mgr.): Newark, N. J., Dec. 5-10.
THE BROWNIE BURR (Burr Kirke La Shelle, mgr.): Saginaw, Mich., Dec. 6, Lansing 7, Jackson 8, Elwood 9, Hamilton, O., 10.
TEN NIGHTS IN A BAR ROOM: New Castle, Ind., Dec. 6, Hagerstown 7, Brookville 8, St. Paris, O., 11.
THE CHARITY NURSE: Cincinnati, O., Dec. 4-10, Chicago, Ill., 11-24.
THE CHILD WIFE: Springfield, Mass., Dec. 5-7.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York City Dec. 20-Indefinite.
THE COUNTY CHAIRMAN (Eastern): Henry W. Savage, mgr.; Springfield, Mass., Dec. 6, 7, Northampton 8, Worcester 9, Boston 12-Jan. 21.
THE ORIGIN (Jas. K. Hackett, mgr.): Philadelphia, Pa., Dec. 5-10.
THE CURSE OF DRINK: St. Paul, Minn., Dec. 4-10.
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Brooklyn, N. Y., Dec. 5-10.
THE ETERNAL CITY (Lieber and Co., mgrs.): Pittsburg, Pa., Dec. 6, Erie 7, Canton 9, East Liverpool, O., 10.
THE FACTORY GIRL (Eastern): Phil F. Isaac, mgr.; Scranton, Pa., Dec. 5-7, Wilkes-Barre 8-10, Hoboken, N. J., 11-14.
THE FACTORY GIRL (Chas. H. Woerz, mgr.): Portsmouth, N. H., Dec. 6, Exeter 7, Rockingham, Me., 8, The FATAL SCAR (W. W. Bettner, mgr.): Colfax, Wash., Dec. 6, Spokane 7, Tacoma 8, Olympia 9, Chehalis 10, Portland, Ore., 11-17.
THE FATAL WEDDING (Eastern): Sullivan, Harris and Woods, mgrs.; Los Angeles, Cal., Dec. 4-10, Ventura 12, Santa Barbara 13.
THE FLAMING ARROW (Wm. Washington, D. C., Dec. 5-10, Philadelphia, Pa., 12-24.
THE FEMALE DETECTIVE: New Haven, Conn., Dec. 5-7.
THE GIRL FROM KAY'S: New York City Dec. 4-10.
THE GIRL FROM KAY'S (No. 2): Malden, Mass., Dec. 6, Lawrence 7, Salem 8, Gloucester 9, Portsmouth, N. H., 10, New Bedford, Mass., 12, Brockton 13.
THE GREAT AUTOMOBILE MYSTERY: Philadelphia, Pa., Dec. 5-10.
THE HEART OF CHICAGO (Edmund Manly, mgr.): Central City, Neb., Dec. 11, Idaho Springs 12, Boulder, Col., 13.
THE HEART OF MARYLAND: Cleveland, O., Dec. 5-10.
THE HEART OF TEXAS: Delphos, O., Dec. 7, Spencerville 8, McComb 9, North Baltimore 15, Reading 13.
THE HOLY CITY (Eastern): Gordon and Bennett, mgrs.; Edward Taylor, mgr.; Washington, Pa., Dec. 6, Waynesburg 7, Scottsdale 8, Conneville 9, McKeesport 10.
THE HOLY CITY (Western): Gordon and Bennett, mgrs.; Henry Harrison, mgr.; Princeton, Ill., Dec. 6, Mendota 7, Dixon 8, Galena 9.
THE HOOSIER GIRL: Wadsworth, O., Dec. 6, Barberton 7, Uhrichville 9, Newark 10, Coshocton 12, New Comerstown 13.
THE IMPERIAL DIVORCE (Jno. M. Hickey, mgr.): Mahanoy City, Pa., Dec. 6, Hazleton 7, Pittston 8, Wilkes-Barre 9, Scranton 10, Mauch Chunk 12, Reading 13.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Okaloosa, Ia., Dec. 6, Washington 7, Kirksville, Mo., 8, Quincy, Ill., 9, Hannibal, Mo., 10.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Pine Bluff, Ark., Dec. 6, Helena 7, Clarkdale, Miss., 8, Greenwood 9, Greenville 10, Vicksburg 12, Jackson 13.
THE JOHNSTOWN FLOOD: Delaware, O., Dec. 6, Washington, O., 7, Hillsboro 8.
THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Burlington, Ia., Dec. 6, Keokuk 7, THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Norfolk, Va., Dec. 5-10, Birmingham, Ala., 12-17.
THE LITTLE HOMESTEAD (Wm. Macaulay, mgr.): Crowley, La., Dec. 6, Opelousas 7, New Iberia 9, Jeanerette 10.
THE LITTLE RED SCHOOL HOUSE (J. A. West, mgr.): Clinton, Ind., Dec. 6, Bloomington 9, Washington 12, Vincennes 13.
THE MARTINITE FLYER (Ed Anderson, mgr.): New Martinsville, W. Va., Dec. 6, Smithfield 7, Mannington 8, Weston 9, Gratton 10.
THE MINISTER'S DAUGHTERS: Syracuse, N. Y., Dec. 5-7, Rochester 8-10.
THE MISSOURIANS: New York City Dec. 5-10.
THE MISSOURI GIRL (Eastern): Fred Raymond, mgr.; Winchester, Pa., Dec. 6, Hagerstown 7, Martinsburg 8, Hancock 9, Decatur 10, Piedmont, W. Va., 12, Gratton 13, Clarksburg 14, Fairmont 15, Connellsville, Pa., 10, Uniontown 17.
THE MISSOURI GIRL (Western): Harry S. Hopkin, mgr.; Olney, Ill., Dec. 6, Shelbyville, Ind., 7, Vincennes 8, Henderson, Ky., 9, Carmi, Ill., 10, Fair-

field 12, Mt. Vernon 13, Nashville 14, Chester 15, Murphysboro 16, Cairo 17.
THE MOONSHINER'S DAUGHTER (Western and Southern): Frank Dodges, mgr.; Fullerton, Kan., Dec. 7, Albion 8, Madison 9, David City 12, Columbus 14.
THE MOONSHINER'S DAUGHTER (Eastern): W. F. Main, mgr.; Toronto, O., Dec. 12, East Liverpool 15, Wellsburg, W. Va., 17.
THE MUMMY AND THE HUMMING BIRD: New York City Dec. 5-10.
THE NINETEEN AND NINE: Boston, Mass., Dec. 5-10, New York 12-17.
THE OTHER GIRL: New York City Dec. 5-10.
THE PARISH PRIEST: Keosauqua, N. H., Dec. 6, Bel-lows Falls 7, Brockton, Mass., 8.
THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Parkersburg, W. Va., Dec. 6, Nelsonville, O., 7, Zanesville 8, Cambridge 9, Bellaire 10, Wheeling, W. Va., 12-14.
THE SECRET OF POLICHINELLE: Newark, N. J., Dec. 5-10.
THE SIGN OF THE CROSS (Eastern): B. G. Craier, mgr.; Decatur, Ill., Dec. 6, Bloomington 7, Peoria 8, Galesburg 9, Quincy 10, St. Louis, Mo., 12-17.
THE SIGN OF THE CROSS (Western): Fred G. Ber-ringer, mgr.; Red Wing, Minn., Dec. 6, Rochester 7, Owatonna 8, Mankato 9, Fairbault 10, Fargo 12, Grand Forks 13.
THE SIGN OF THE FOUR: Chicago, Ill., Dec. 5-10, Grand Rapids, Mich., 12-14.
THE STAIN OF GUILT: Lowell, Mass., Dec. 4-7.
THE STRUGGLE FOR GOLD: Manchester, N. H., Dec. 5-7.
THE SPAN OF LIFE: Cincinnati, O., Dec. 4-10.
THE SMART SET: Columbus, Ga., Dec. 6, Americus 7, Albany 8, Valdosta 9, Jacksonville, Fla., 10.
THE TROLLEY PARTY (Tanner and Co., mgrs.): Martinsburg, W. Va., Dec. 6, Alexandria, Va., 7, Winchester 8, Bedford City 9, Blackstone 10.
THE TWO ORPHANS (A. M. Felscher, mgr.): Minne-apolis, Minn., Dec. 5-7, St. Paul 8-10.
THE TWO JOHNS (E. G. Allen, mgr.): Saginaw, Mich., Dec. 4-7.
THE TWO LITTLE SAILOR BOYS: Jersey City, N. J., Dec. 5-10.
THE UNWRITTEN LAW (Edwin Mordant, mgr.): Hartford, Conn., Dec. 5, 6, New Britain 7, Hoboken, N. J., 8-10, Troy, N. Y., 12-14.
THE VILLAGE POSTMASTER: Rockford, Ill., Dec. 5-10.
THE VACANT CHAIR: Newark, N. J., Dec. 5-10.
THE VOLUNTEER ORGANIST: New York City Dec. 5-10.
THE WHITE TIGRESS OF JAPAN: Chicago, Ill., Nov. 27-Dec. 10.
THELMA (Spedden and Van Cook, mgrs.): Soo St. Marie, Mich., Dec. 6, 7, St. Ignace 8, Petoskey 9, Bay City 10, Saginaw 12.
THOMPSON, DENSMON (Frank Thompson, mgr.): Philadelphia, Pa., Dec. 26-Jan. 21.
THE WAYWARD SON: Brooklyn, N. Y., Dec. 5-10.
THOU SHALT NOT KILL (Frederick Schwartz Co., mgrs.): Australia Dec. 26-Jan. 28.
THOU SHALT NOT KILL (Shaw and Felscher, mgrs.): Mo-line, Ill., Dec. 6, Muscatine, Ia., 7, Cedar Rapids 8, Fairfield 9, Burlington 10, Ft. Madison 11, Keokuk 12, Canton, Mo., 13.
THURSTON, ADELAIDE (Claxton Wiltach, mgr.): Washington, Pa., Dec. 6, Lancaster 7, York 8, Harrisburg 9, Williamsport 10.
TILLY OLSON: Cleveland, O., Dec. 5-10.
TOBE HOXIE: Greensburg, Pa., Dec. 7, Union Town 8, Washington 9, Waynesburg 10, Wheeling, W. Va., 13, Canton, O., 14.
TOO PROUD TO BEG (Lincoln J. Carter's): New Britain, Conn., Dec. 5, 6, Hartford 7, Bridgeport 9, New York, N. J., 12-13.
TRACKED AROUND THE WORLD: Baltimore, Md., Dec. 5-10, Philadelphia, Pa., 12-17.
TRIED FOR HER LIFE (W. H. Hunt, mgr.): Mat-ton, Ill., Dec. 6, Effingham 7, Decatur 9, Pana 10, Quincy 12, Keokuk, Ia., 13, Burlington 14, Galesburg 15, Ill., 16.
TWELF

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[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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The holiday MIRROR will bear date of Dec. 24, but will be published on Tuesday, Dec. 20. It will go to press on the final pages—or the regular section—on Friday and Saturday, Dec. 16 and 17. Correspondents will, therefore, be required to forward their letters for that number so that they will reach this office not later than Thursday evening, Dec. 15. As the Christmas and New Year holidays will be celebrated on Monday, Dec. 26 and Jan. 2, THE MIRROR for the two weeks following the holiday number will also have to go to press on the preceding Fridays and Saturdays. This will make it necessary for correspondents to forward their letters for those numbers, also, at least 24 hours earlier than usual.

A WISE PRECAUTION.

A wise precaution has been taken by Fire Chief CROKER, of New York, looking to the preventing of panics in theatres and other places of assembly as a result of the disquieting noises made by fire engines and other machinery of the Fire Department in answering alarms.

That official, through his subordinate officers, has issued imperative instructions to the department to refrain from ringing bells and blowing whistles when passing inclosed places of public gatherings, such as theatres, churches, hotels, schools and hospitals, and he has further sought to safeguard the public by renewing a former order forbidding the blowing of whistles by engines in responding to alarms after sunset. This method of preventing panics in public places is said to have long been in successful operation in England, particularly in London, and there can be no doubt that it is to be commended.

"I have yet to see a panic that was not wholly unnecessary," Chief CROKER is reported to have said, and, although this may seem to be a strong statement to make, reflection will suggest that it has been true as to the great panics, particularly those in hotels and theatres, within memory. There has been no great panic resulting in appalling loss of life that was not due to the terror and blind unreason of the peo-

ple involved rather than to fire or other threatening peril. Two incipient panics in theatres in this city recently were quelled by the presence of mind of cool heads alone, and both were caused by the ringing of bells and blowing of whistles and other noises of passing fire apparatus, there being nothing whatever in the theatres themselves to cause alarm.

The compliance of managers in this city with the new and exacting provisions of the fire laws, taken with the careful training of employees for all emergencies of fright, and the presence at all times of assembly of members of the Fire Department, render the theatres of New York as safe as or safer than those in any other great city. The main element of danger left is one that is found in churches, hotels, and all other places where persons congregate, and relates to the conduct of those persons themselves at times of danger or of fancied danger. This new regulation for the Fire Department will remove one of the sources of alarm, as recent happenings have shown, and will greatly aid in promoting the safety of audiences everywhere.

MRS. GILBERT.

THE sudden and unexpected death of Mrs. G. H. GILBERT in Chicago last Friday shocked the theatrical world and came as a personal bereavement to many both in and outside of the dramatic profession.

In the history of the theatre there have been few figures at all comparable with that of this beloved and distinguished woman and actress for the period during which she has been before the public; for the character and consistency of her appeal as a player; for the esteem she commanded as a woman and generally in her professional walk, and for the affection with which she was regarded not only by those privileged to associate with her on the stage, but by thousands of those who love the drama and who have for many years followed her career in this country with happy interest and individual concern.

A full and interesting record of Mrs. GILBERT's work and life will be found elsewhere in THE MIRROR. It presents a remarkable history of laborious and diversified effort and of practically continuous appreciation that must in a great measure have inspired that love for her vocation which, in effect, for a lifetime made the theatre the supreme place of her affection.

Although she was born in England, where her early theatrical training was gained, Mrs. GILBERT to all intents was an American. Here she won her more notable laurels, and here she labored for forty years among the best that the native theatre has shown, both in plays and professional associations, honored by a generation of theatregoers that has passed and to the delight of those of the present era.

It is but a short time ago that Mrs. GILBERT, far beyond the average age of activity in the theatre, made her bow in New York as a "star" in a play written especially to mark her final year on the stage. To the considerate and judicious, it might have seemed a task too exacting for this venerable actress to venture at her age on a laborious tour at the head of a dramatic organization, but, no doubt, every care had been taken to lighten and make happy her work, and those who know her best believe that she died as she long had wished to die—in the full practice of her beloved calling.

JANAUSCHEK.

THE sad closing years in the life of FRANCESCA ROMANA MAGDALENA JANAUSCHEK and the pathetic simplicity of the final rites over her remains—a funeral ceremony rescued from the commonplace by the honoring sentiment of living memories of her artistic achievements—stand in strange contrast to the pride and circumstance of the prime of this once famous actress.

The story of JANAUSCHEK's great professional career is told in other columns of THE MIRROR. Of the small number of contemporary actresses of the old school in which she was prominent but one survives—RISTORI—and she long has been retired from the theatre. To that school, whose representatives illustrated the greater of the classic figures of the drama, America contributed one of the more famous, CHARLOTTE CUSHMAN.

JANAUSCHEK, although of foreign birth, was proud to follow her career here, and here will rest her remains after a life of the most remarkable contrasts and vicissitudes; a life of great triumphs, and of as great misfortunes; of artistic felicities and private sorrows; of gracious and glowing friendships and—such is the habit of humanity—of unhappy neglect; yet a life that leaves a proud and noble record of work that will dignify and embellish the dramatic history of her time.

THE DEATH OF MRS. GILBERT.

Mrs. G. H. GILBERT, the oldest actress in active service on the English-speaking stage, and beyond question the most widely beloved and venerated woman in the dramatic profession in America, died suddenly of cerebral apoplexy on Friday morning, Dec. 2, at the Sherman House, in Chicago, where she was playing an engagement at Powers' Theatre, the play entitled *Granny*. On Thursday evening she played with her customary brilliancy and spirit, and she seemed indeed to be in better health than when she left New York after the close of her engagement at the Lyceum Theatre. It is believed that the stroke was due to the shock of a cold morning bath. Immediately after taking it she became faint, and her companion, Margaret Sweeney, who was with her, hastily summoned medical aid. Despite the best efforts of the physicians, she passed away within a few hours of her first sensation of illness. Mrs. Gilbert had often expressed the wish that a Roman Catholic priest might be at her deathbed, and in compliance with that wish the Rev. Father John J. Code was summoned, and, arriving just before the venerable actress breathed her last, he administered upon her conditional absolution.

The position which Mrs. Gilbert occupied for many years in the hearts of playgoers was shared by no other actress of her time, and to the esteem in which she was held it is hardly possible to overstate. She was a great artist, inasmuch as of all the hundreds of parts that she played during her long career not one was played in mediocre fashion, and that she was a woman of the noblest qualities was evidenced by the fact that she gained and held the admiration, respect and love of every one with whom she came in personal contact. Her death brings grief to the entire dramatic profession, yet in the midst of that grief comes the grateful thought that the dear old lady wished to pass away exactly as she did—with her artistic honors full upon her, in possession of all her faculties and with no dreary path of illness to tread between the field of her activity and the grave.

Mrs. Gilbert was born at Rochdale, Lancaster County, England, on Oct. 21, 1821. Her father was Samuel Hartley, a printer. She bore the Christian name of Anne, and as Anne Hartley she made her early appearances on the stage. The family to which she immediately belonged was in no way connected with the stage, being, in fact, quite opposed to any theatrical entertainment. But when she was still a very little girl there came a family dissension and she was placed in the care of her grandmother, who, it would seem, did not share the prejudices of her relatives. Thus it was that the child was permitted to take lessons in dancing at the Rochdale Theatre, and later at the district school of Her Majesty's Theatre, in the Haymarket, London.

For this instruction she paid by appearing when occasion required in the pantomimes and spectacular pieces. Her first important appearance as a dancer occurred in 1845 at Bury St. Edmunds, under the management of Mr. Abingdon. Associated with her in the company was George Henry Gilbert, ballet-master, actor and manager, and to him Miss Hartley was married in the same year—1845.

Together Mr. and Mrs. Gilbert appeared in London and in the Provinces for several seasons with considerable artistic success as well as with pecuniary profit. They came to be recognized as among the foremost dancers in England, but, despite the admiration that they commanded, their inclination was to quit the stage and engage in the commonplace occupation of farming. To that end they came to America in 1849, with the expectation of laying their savings in land in the West. They journeyed by wagon to Milwaukee, and there were soon overtaken by misfortune. Conditions were not at all as they had expected, and their funds were quickly exhausted in travel and the expense—far beyond their reckoning—of living. To add to the difficulty of their position a son was born to them, and they presently found themselves face to face with actual want.

Naturally, in these unhappy circumstances, the thoughts of both husband and wife turned to the stage as the only means of escape from their predicament. They organized a small company and toured for a time in the Middle West, earning scarcely more than enough to keep body and soul together.

In the next year, 1850, they joined John Rice's company at his theatre in Chicago, appearing as dancers. There and in other Western cities they continued in that line of work until, in 1857, Mr. Gilbert was injured beyond hope of recovery by falling through a trap. The support of the little family then fell upon Mrs. Gilbert alone, and she undertook the burden with that courage and cheerful spirit which she manifested throughout her long life.

Realizing that her days of popularity as a dancer were numbered—being then thirty-six years of age—she turned her attention to acting, and presently secured a position as first old woman with John Ellier's company in Cleveland.

Mrs. Gilbert, it seems, made the step from the ballet to the drama with remarkable facility, and from the very outset she was successful as an actress. She had, however, been unwittingly preparing herself for dramatic work through her twenty years as a dancer by watching with intelligent interest the performances of the great players with whom she had chanced to be thrown. Thus it was that in her very first season she was eminently successful in such roles as *Lady Creamily* in *The Serious Family* and *Mrs. Hardcastle* in *She Stoops to Conquer*. The next year, 1858, she was a member of Lewis Baker's company in Louisville, and after an engagement of several seasons there she joined George Wood's company in Cincinnati.

Mrs. Gilbert made her first New York appearance at the old Olympic Theatre, on Broadway, near Bleecker street, in September, 1864. The playhouse was under the management of Mrs. John Wood. Mrs. Gilbert, upon the occasion of her debut, played the Baroness in *Pinesse*, and was most cordially received. After two seasons at the Olympic she went to George Wood's Broadway Theatre—on Broadway, near Broome street—and there she remained, first under Mr. Wood and later under Barney Williams, until 1869. During her term at the Broadway Mrs. Gilbert established herself securely in the favor of New York playgoers, and through all the years since that time, with the exception of a few seasons, she has continued to play in favor and affection without interruption. In 1867 she made her first brilliant success, when she appeared in the original American performance of Tom Robertson's comedy, *Castle*, with Mr. and Mrs. W. J. Florence, at the Broadway. Her impersonation of the Marquise de St. Maur upon that occasion was regarded as an artistic triumph. Among the many other roles in which she distinguished herself during that epoch in her career were *Goneril* in *King Lear*, with James W. Wallack; *The Widow Cade* in *Jack Cade*, with Edwin Forrest; *Lady Macbeth*, with Edwin Booth as *Macbeth*; *Meg* in *The Willow Copse*, with Charles W. Coudock, and *Mrs. Malaprop*, with John E. Owens.

Upon leaving the Broadway Theatre, in 1869, Mrs. Gilbert joined the first company organized by the late Augustin Daly, and thus began an association that endured for thirty years, and during which the actress reached the zenith of her fame. That engagement was probably the longest that ever existed in America between player and manager. On August 16, 1869, Mr. Daly opened what is now the Madison Square Theatre as Daly's Fifth Avenue Theatre, with Robertson's comedy of *Play*. Mrs. Gilbert played Mrs. Kinpeck. Other members of the company were E. L. Davenport, George Holland, William Davidge, J. B. Polk, Agnes Ethel, Fanny Davenport, and Mrs. Chanfrau.

Mrs. Gilbert's engagement with Mr. Daly lasted until the manager's death, in June, 1899. The roles that she played during that space of time were so numerous that she herself lost count of them. They varied from the lightest comedy characters to the lightest comedy characters in the modern drama—and Mrs. Gilbert gave a touch of individuality to each that made it distinct from all the others. Her versatility was marvelous, and it is impossible for any one to say in what particular line of work she was most successful. Playgoers will probably remember her best in the comedy scenes which she and the late James Lewis played so brilliantly together, yet these dis-

closed but one aspect of Mrs. Gilbert's many-sided, splendid art. She was in all roles admirable, and in many great.

After the death of Mr. Daly Mrs. Gilbert joined Annie Russell's company and appeared with that actress at the Lyceum Theatre in the Autumn of 1899 as Aunt Susan in *Miss Hobbs*. Later with Miss Russell she appeared in *The Royal Family*, *The Girl and the Judge*, *Mice and Men*, and *The Younger Mrs. Parling*. Her association with Miss Russell ended last season, and the old actress began to fear that her retirement, which she had long dreaded, was at hand. But a project was arranged to send her on a farewell tour in the stellar role of the Clyde Fitch play entitled *Granny*, which was written especially for her, and she entered into the plan with the enthusiasm of a girl. The scene at the New Lyceum Theatre upon the occasion of the first performance of the play, on Oct. 24, was one never to be forgotten by those present. All realized that Mrs. Gilbert was saying a real farewell, and probably never before in a New York Theatre was so much genuine affection sent over the footlights from an audience to a player. It was Mrs. Gilbert's first appearance as a "star," and the beginning of the end of her splendid career as an actress. She appeared for the last time on the New York stage at the Lyceum on Nov. 2, and on Dec. 1—the night before her death—she made her final appearance at Powers' Theatre, in Chicago.

Mrs. Gilbert's remains were brought to New York, arriving here on Sunday evening. From the station they were taken to her late home at No. 133 West Sixty-first street. On the train, accompanying the body from Chicago, were the members of the *Granny* company. They were Emmett C. King, William Levers, Frank E. Alken, Sydney Rice, Frank Brownlee, Herbert Marion, Dorothy Hammond, Marie Doro, Jennie Reiffarth, Olive Murray, and Charles G. Buckley, manager. Margaret Sweeney, Mrs. Gilbert's companion, came also with the remains.

The funeral services will be held this (Tuesday) morning at eleven o'clock at the Bloomingdale Reformed Church, at Broadway and Sixty-fifth street. The Rev. W. D. Stinson, the rector, and an old friend of Mrs. Gilbert's will officiate. The pallbearers will be Sir Charles Wyndham, Justice Joseph F. Daly, A. M. Palmer, Daniel Frohman, N. C. Goodwin, Clyde Fitch, John Drew, James K. Hackett, Frank Wilson, and Frank E. Alken. The members of her late company and the Actors' Order of Friendship will be present. The interment will be in Greenwood, where Mrs. Gilbert owned a plot, and where it was her desire that both she and her husband should be laid.

FRED R. HAMLIN'S FUNERAL.

The funeral of the late Frederick Rupert Hamlin was held at the family home, 305 West Seventy-first street, on Wednesday morning last. The services were of the simplest character, the Rev. Dr. George H. Houghton, of the Church of the Transfiguration, reading the Episcopal service for the dead, and the quartette of the Collegiate Church singing "Lead, Kindly Light," and "Abide With Me." The casket was completely covered with a blanket of violets, and innumerable floral tributes from friends filled the rooms. After the services the body was taken to the Grand Central Station and placed on the one o'clock train for Chicago. Herbert Hamlin accompanied the remains, the widow not being well enough to make the journey. A committal service was held in Chicago on Thursday, and the body was placed in the Hamlin family vault in that city. The pallbearers were Julian Mitchell, Kirke La Shelle, Paul McEwen, George S. Chapell, Charles Hobkirk, John B. Gleason, J. G. Saville, and Walter Fitch.

The social and theatrical life of New York was largely represented in the gathering of mourners, among them being Mr. and Mrs. Lew M. Fields, A. M. Palmer, George H. Daniels, Victor Herbert, Mr. and Mrs. William M. Gray, Mrs. Kirke La Shelle, Mr. and Mrs. E. G. Gilmore, Glen MacDonough, Mrs. Julian Mitchell, Thomas E. Shea, Daniel W. Langton, Peter Bagot, the Rev. Dr. Paxton, Mr. and Mrs. Fred Stone, Montgomery, Vincent Serrano, Alfred Beck, Daniel V. Arthur, Walter Hale, William H. Currie, Fred Meek, William Connor, D. A. Bonta, William Raymond Sill, Charles Fields, John Harris, J. Louis White, M. E. Castel-Bert, Frank Pixley, Frank Tannehill, Jr., Charles Zimmerman, Townsend Walsh, Max Hirschfeld, Ben Stern, Ed Jack, Charles Mitchell, Edward Deppier, L. Deutsch, Charles Rice, Isadore Witmark, W. C. Van Brunt, besides numerous members of the Lambs, Yale University and Greenwood clubs.

Mr. Hamlin's will was filed in this city on Thursday. He leaves an estate of \$175,000 in personal property and \$40,000 in real estate. To Julian Mitchell and William M. Gray are left, as trustees, all of Mr. Hamlin's theatrical property and interests, with the exception of the real estate. One-third of the income is to be paid to the widow, and two-thirds to Harry L. George, Victor Herbert, and Bessie E. Hamlin, brothers and sister of the testator. The widow will also receive one-third of the residuary estate for life, the balance going to the brothers and sister, who will also receive the widow's interest in case of her death. All of the household effects and horses and carriages were left to Mrs. Hamlin. The executors of the will are the widow, Mary B. Hamlin, and the two brothers, Harry L. and Herbert W. Hamlin.

QUESTIONS ANSWERED.

A. R. K., New York: Zaza was not the play. It was Sapho which caused Olga Nethersole the trouble you mention.

K., St. Catharines, Ont.: The reason that pictures of actors and actresses of no consequence whatever appear in the magazines and newspapers is that these persons employ personal press agents, whose business it is to make life a burden to editors. When the burden becomes too great for the editor to bear he prints the picture for the nonentity, and by this method great reputations, of a certain sort, are made. Managers, editors, and the public at large long ago came to consider such "fame" as a joke. The nonentity who pays the press agent to bore the editor is the only human creature that takes such "fame" seriously.

AVENUE, Louisville, Ky.: Olga Nethersole first produced her form of *Carmen* in New York, Dec. 21, 1896, at the Empire Theatre. It was by Henry Hamilton, and in three acts. The cast was: Libbona, Ernest Leicester; Sarceda, D'Alia, William Farren, Jr.; Priest and Pastio, J. Finlay; Diaz, Forest Flood; Doncaire, John Blair; Remendadra, Charles Forest; Sergeant, George Humphrey; Beppo, T. Courtier; Pedro, Horace Pollock; Dolores, Effie Shannon; Lisa, Lillian Kingston; Juana, Madge Meadows; Anita, Jane Emerson; Teresa, Alexes Leighton; Inez, Maud Clayton; Zara, Corinne Parker; Carmen, Olga Nethersole. The first act was in a square in Seville; the first scene of the second act, by the city wall; the second in a wine shop, the third act, in the mountain home of the smugglers; the fourth act, at the entrance to the bull ring.

C. H. R., Philadelphia, Pa.: 1. Elsie Janis Blerbower had appeared in vaudeville for a number of years, doing imitations. During the Summer she played an important part in *The Belle of New York*, and opened in *The Fortune Teller*. She is now in vaudeville. 2. Florence Bludley (Mrs. Chas. F. Dittmar) was a musical child wonder, and aided much by her father, who was a professor of music. She first appeared as a drummer at the age of 3 years 7 months. She was then engaged for Shelby's Theatre in Buffalo and toured in The Congress of Stars, then was with Stetson at the Howard Atheneum, then with Tony Pastor. In 1877 she played in London and Europe for two years. Has played in *Dot*, or *The Avenger's Oath*, *The Captain's Mate*, *The Pay Train*, *A Midnight Marriage*, *The Street Singer*, and numerous other well known plays. She has done much in vaudeville, both here and abroad.

THE USHER



In sharp contrast to her artistic success in New York, a success all the more notable because of the very shabby setting of the plays of her extended repertory, was the comparative failure of Réjane in Havana, where her art was not even moderately appreciated until near the close of her engagement in that city, which she probably will never visit again, it is safe to say.

Réjane played at the large Nacional Theatre, which on the first night was packed to overflowing with the most brilliant audience possible in Havana. This audience, highly expectant and on the verge of enthusiasm, was at first chilled by the appearance before the curtain of Dario Nicodemi, the author of *L'Hirondelle*, announced for the evening, who made a plea for the play. As a correspondent of *THE MIRROR* in Havana writes, "The effect of this was distinctly bad. In the first place, the audience was wildly impatient to see the great actress whose advent had long been looked forward to, and even if this had not been the case, what end could such a discourse be supposed to serve? Those who did not want to see an immoral play, and those who did not want it known that they had come to see an immoral play, were angry at the implication that the play needed an apologist. On the other hand, that part of the audience that had come to see something thrillingly wicked could scarcely be expected to rejoice at being assured that they were doomed to disappointment."

When finally the curtain rose fresh disappointment was shown by the audience, which, expecting an environment on a plane with Réjane's artistic reputation, saw what is described as "the same dingy, disreputable old scenery that the oldest of them had seen at the Nacional from childhood." This was a shock, yet Réjane was greeted with a warmth that suggested an admirable good will.

Inability to understand French spoken in its native accent and with characteristic rapidity was evidently another misfortune of the audience, few of which apparently could follow the play, although they had gone to witness it in confidence that their own French, learned much as English speakers seize it, and hindered by a Spanish accent, would avail. Réjane's artistic style, too, quite foreign to that of the Spanish and Italian artists known and admired in Havana, who tear a passion to tatters, was not understood or appreciated. And thus her Havana debut was practically a failure. At succeeding performances the audiences grew smaller and smaller until, when she appeared as Camille, a part in which Havana had seen and accepted as supreme Bernhardt seventeen years ago, she won her audience absolutely, and too late the Cuban capital found that it had made an artistic error.

The engagement had another unfortunate incident, no less than an antagonism of the Havana press, the writers on which after the first performance severely criticised Réjane because she was so different from players usually seen upon the Havana stage. The newspapers also assailed the management for having left its scenery in New York—although that loss was not really of moment—and relied upon the time worn stock of the Nacional. They accused Réjane of parsimony and of contempt for the people of Havana, and aired anger at M. Dueny because he had not "made up" or even worn a wig. To *El Mundo*, the paper which had exceeded all the bounds of courtesy, M. Frexas, Réjane's business manager, sent a note withdrawing tickets. This greatly angered the other papers also, with the exception of the American paper, the *Havana Post*, and a general assault on all concerned was made until Réjane disclaimed the action of M. Frexas, when good will again was restored. The papers vied with one another at last in singing her praises, one critic among other things saying:

It is with genuine pain and acute anguish of mind that I this morning take up my pen to bid good-by to Réjane, who is leaving us forever. To-day the inevitable and envied actress departs for New York, where in the second metropolis of the world she is eagerly awaited. Last night she bid us a most dazzling farewell. Like a queen of faerie she burst upon our vision, clothed in her full regalia, with the diadem of Melhac on her brows and the blazoned mantle of Port Riche depending from her lovely shoulders. The presentation of Germaine and Lolotte was like the final set piece of a beautiful pyrotechnical display, in which the most brilliant is kept until the last, as though she wished to show us how far, how very far, we had failed to recognize her exceptional genius. She completely transfigured herself during the four acts of *Amoureuse* and *Lolotte*. Not in Paris itself had she ever presented the two pieces better. Suffice it to say that the audience seemed to forget that they were not written in Spanish:

every one understood all that was going on upon the stage, because Réjane captured the minds of all. But I have not time nor spirit to spend upon the praise of a work exalted to the skies by Sarcey, Lemaitre, Mendes, and the other grand marshals of Parisian criticism. Réjane is going, and sorrow clouds my faculties. She is giving her last farewell. The bow she made upon being called before the curtain for the fifth time after the final scene of *Lolotte* filled us more with anger even than with sorrow; anger that we had shown ourselves so insensible that we had let an angel come among us and had treated her like a scullery maid; anger at ourselves because our stupidity had robbed us of the hope that the celestial visitant should ever come to us again.

This flowery tribute, of course, must have pleased Réjane after the earlier inappreciation, but it will hardly counteract her other impressions of Havana. It may safely be assumed, however, that she will not reflect as bitterly upon the people of Havana as did Bernhardt, whom they adored from the first, probably because they could more easily comprehend her artistic method, and who had no excuse whatever for dislike. Bernhardt after her engagement called them "Indians with shirts."

A NEW HAMLET.

Darrell Vinton, billed as "the eminent classic actor," appeared at the Amphion Theatre, Brooklyn, all of last week as Hamlet. A representative of *THE MIRROR* dropped in on Saturday evening and found a fairly large audience giving Mr. Vinton and his company respectful attention. The star was unfortunately suffering from hoarse-

Hazelton, counsel for the managers, filed a demurrer to the action, which has been overruled without argument by the court, deciding on briefs of counsel, and an answer is required of the defendants to the complaint. This they filed on Thursday, and on Wednesday of this week the case will be tried. This appears to be a test case, the beginning of litigation which should be important in its results to all co-authors in establishing the rights of a silent, surviving partner, and it is said that it may result in terminating the tour of the play by injunction proceedings being prepared.

MRS. FISKE'S NEW PLAY.

Leah Kleschna is the title of the new play which Mrs. Fiske will produce at the Manhattan Theatre on Monday, Dec. 12, following the limited run of Hedda Gabler. This new drama, which has for some time been in preparation at the Manhattan, is by C. M. S. McLellan, who recently arrived from London to be present at the final rehearsals.

Leah Kleschna is a drama of modern life, with its scenes laid in Paris and near Neustadt, Austria. Mrs. Fiske's role is that of the motherless daughter of a thief, brought up by her father to follow in his footsteps as a criminal. The plot deals with a strange romance in her life that ends happily. This play is not of the problem class, except that it deals with the solution of a question of social moment incidentally. It is a powerful objective play, from the viewpoint of the theatre, thrilling in its main incidents and with climaxes unusually dramatic, its whole treatment being highly original and engrossing. Mrs. Fiske's role, as the mere suggestion of its character intimates, will be absolutely different from any of the many in which she has won fame.

Leah Kleschna also in several of its other parts calls for remarkably strong and varied impersonation, and the mere announcement of the actors of the Manhattan company that will be associated with Mrs. Fiske in it indexes the exceptional assembled ability that will be seen in this drama. Charles Cartwright, the noted Eng-

PERSONAL

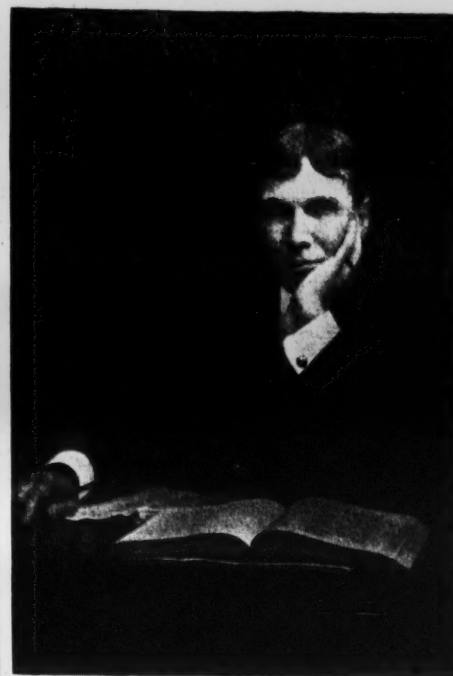


Photo by Bridle, Philadelphia, Pa.

ELY.—Above is a portrait of Gilbert Ely, stage director of the Forepaugh stock company, Cincinnati. Mr. Ely is not only a stage-manager of uncommon talent—his work in this field has inspired much praise in Philadelphia, Cincinnati, and other cities, where it impressed his ability—but an actor of unusual adaptability and versatility.

FISKE.—Mrs. Fiske on the afternoon of Nov. 29 presided at the afternoon tea on the occasion of the comparative exhibition of Native and Foreign Arts, held in the American Fine Arts Building, No. 215 West Fifty-seventh street.

ADE.—George Ade himself is able to contradict the rumor that he is seriously ill. He has had nothing to do since the middle of last week but remain in his apartments at the Holland House and drink spring water, the sole article of diet in the "starvation treatment," prescribed for him by his physician, Dr. Thomas T. Gaunt. This treatment is the antidote for indigestion, from which Mr. Ade has suffered. He has also been resting in preparation for a simple operation for the removal of a polypus from his nose that will be performed to-day.

BATES.—Blanche Bates broke down and shed tears of joy when called upon for a speech at the completion of her phenomenal run of 150 performances at the Imperial Theatre, St. Louis, on Dec. 2. She received hundreds of congratulatory telegrams and was literally stormed with flowers. The actress is said to have played to \$182,604.75 during her season in St. Louis.

BARNES.—John H. Barnes, the English actor, who is to take a character part in *A Wife Without a Smile* (soon to be produced by Charles Frohman), arrived on the *Etruria* on Dec. 4. He went to the Lambs Club. Mr. Barnes first came to this country with Adelaide Neilson, and afterward appeared with Ristori, Mary Anderson, and others. He is now a professor in Beerholm Tree's recently established Academy of Acting in London.

CRICHTON.—Douglas Crichton, a well-known London journalist, who has been for a considerable period the interviewer, special article writer, and "Chief Commissioner" of *The Era*, resigned his position on that paper at the beginning of November and was immediately secured by the proprietors of the new illustrated theatrical and music hall weekly, *The Playhouse*. Mr. Crichton, who, by the way, has interviewed and is personally known to a good many American managers and artists, is the author of several popular tales, and is now engaged upon a new novel, which is to be dramatized and produced in London next year.

FREEMAN.—Mrs. Max Freeman, wife of the actor and stage-manager who staged the recent production of *Love's Lottery* at the Broadway Theatre, underwent an operation for appendicitis on Nov. 28, in St. Elizabeth's Hospital, No. 415 West Fifty-fifth Street, and is still seriously ill there. Mrs. Freeman was Madeline Trellegan, of Chicago, and was married to the stage-manager at Niagara Falls on Oct. 1, 1904.

BARRYMORE.—In honor of Ethel Barrymore and her friends a matinee of *The School Girl* will be given Dec. 15 at the Herald Square Theatre.

MELBA.—Madame Melba found herself a very unpopular woman in Pittsburgh on the night of Nov. 28, when she refused to sing, after finding that the advance sale of seats was small. The story that the diva had a cold and needed rest did not seem to mollify those who had their money refunded.

BINGHAM.—Amelia Bingham denies most emphatically that there is any truth in the rumor that she intends entering vaudeville, although offers of the most tempting sort have been made to her by the "continuous" managers.

THOMAS.—Augustus Thomas will reach New York next Saturday. He is returning to stage his latest play, *Mrs. Leffingwell's Boots*, which will be given an early production.

WHITNEY.—Fred C. Whitney, who has been dangerously ill with pneumonia at his home, is slowly recovering and his attending physicians say that he is practically out of danger.



THE LATE MRS. G. H. GILBERT.

ness to such an extent that he could scarcely speak above a whisper. Even thus handicapped, he showed a keen intelligence of the meaning of his lines, and doubtless, when in his usual health, gives a very good performance. Frederick Rogers, as the First Gravedigger, stood far above the rest of the cast.

DECISION AGAINST MANAGERS.

A decision was rendered last week in the Eighth District Municipal Court, this city, in the suit brought by Carl Herbert, through Thomas D. Adams, attorney, against Leon Mayer and Joseph Grashelm, managers, for royalties on the melodrama, *Her Mad Marriage*, which these managers have been presenting. The plaintiff sued as surviving partner, under an agreement between him and the late Frank Allen, who is publicly known as the author of the play. It was stipulated in the partnership that entire public credit of authorship should go to Allen on all popular-priced plays and to Herbert on all first-class plays written jointly by them. This suit is brought to protect Herbert's rights and royalties under the contract against Mayer and Grashelm, who produced the play. Hazelton and

lish player, will make his American debut in a prominent role, while among the others are John Mason, George Arliss, William B. Mack, Scott Cooper, Etienne Girardot, Robert V. Ferguson, Monroe Salisbury, Cecilia Radclyffe, Emily Stevens, and Frances Weistand. This will be the first new play produced by Mrs. Fiske in two seasons.

THE CHILDREN'S THEATRE.

A series of five holiday performances at the Children's Theatre, Carnegie Lyceum, will begin on Dec. 17. The leading players this year will be David B. Gally, eighteen years of age, and Isabelle Rea, sixteen. The former has just closed a season at St. Louis with *Victory Bateman* in a Shakespearean repertoire. The Shakespearean plays will occupy half an hour each, and will be followed by two hours of Dickens.

Advertisers who take space in the Christmas Mirror want good locations. They cannot expect such locations if they wait until the eleventh hour to send in their orders and copy. Send your photograph for a cut at once.

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Gilbert and Fred Hamlin Mourned—His Highness the Bey.
(Special to The Mirror.)

CHICAGO, Dec. 5.

Mrs. Gilbert's sudden death Friday, the day after the funeral of Fred Hamlin, has brought sorrow into Chicago's theatrical world. The rumors about the transfer of Hyde and Behman's (Iroquois) to Stair and Havlin will not down, though the local representative of the Brooklyn firm has contracts with vaudeville performers for dates as far ahead as next Spring. Mr. Stair was here and at the famous Randolph street house, but he is reported to have said the property would be altogether too expensive for his business here, that he had not thought of using it, and had no communication with Hyde and Behman for many months. The bills this week:

Grand Opera House, Réjane, in repertoire; Studebaker's, The Cingalee, third week; McVicker's, Blanche Walsh in Kreutzer Sonata; Illinois, Maude Adams in The Little Minister; La Salle, Musical Stock in His Highness the Bey, third week; Garrick, Fantana, with Katie Barry and Joe DeAngelis, tenth week; Great Northern, Paris by Night; Auditorium, Burton Holmes; Columbus, Sign of the Four; Bush Temple, Players' Stock; Ruppert of Hentzau; People's, stock in Starbuck's; Academy, McFadden's Flats; Alhambra, White Tigeress of Japan; Bijou, Escaped from the Harem; Criterion, melodrama; Howard's, stock in Myrtle Ferns; Avenue, Sam Morris' Stock in Doomed to Death.

Fred Hamlin's death most unexpectedly deprived a large number of persons in this city of a true friend. He was one of the best friends I ever had," was spoken with deep sincerity again and again in groups discussing the sudden end of his brilliant and most honorable career in the theatrical world. None knew better than those who came in contact with his personality how great and distinct was his loss to the profession as a producer and leader in enterprises of the best sort. The item in his will which gave \$6,000 to Frederick Zeddies, the scrupulously conscientious and veteran superintendent of the Grand Opera House, is a reward for faithful service that gives a glimpse of Mr. Hamlin's character. The funeral was held here last Thursday and the burial took place from Grace-land. Both were very quiet and very few theatrical persons were present. His pallbearers were old friends. How many of the thousands of children who have been supremely delighted by the lion and the bears in the Wizard of Oz and the marching toys in Babes in Toyland know that the man who enabled them to appear is dead? Millions that have enjoyed the Scarecrow and the Tin Man must feel a personal loss not to mention the inimitable pair they raised into eminence, Montgomery and Stone.

Mrs. Gilbert's Granny at Powers' was a most lovable granny, that probably will never be equaled. Her last performance, Thursday evening, was particularly sympathetic, fine and finished, and the audience was constantly delighted. She left no doubt that she had a right to their close attention through her skill. She spoke the epilogue for the last time with such deep feeling and art that the audience burst into the most electrifying applause. Her powers on the opening night were beautiful and deeply impressive. The press praised the play as well as the star, and one of the company who plays sunny youth personified as Granny's pretty foil, Helen Mason, was singled out for unusual admiration. The brief professional story of her life was secured and printed. It is, in fact, hard to see how the difficult part could be better played, for Miss Doro has the requisite beauty, freshness and skill to be natural. Emmett C. King's John A. Mearns was admirable, too, for his invariably correct judgment and the resultant naturalness. It was one of the most satisfactory and convincing figures in the play. Frank Alken hadn't such good opportunities in Allenby, Sr., but excelled in the same way. Dorothy Hammond's Helen Mason was a fine, appealing, sympathetic woman—a pleasing characterization of a mild role. William Lewers' Jack was capital, a young fellow played with sense and sincerity. The audiences were large, including the night before Mrs. Gilbert's sudden death.

In the McFadden's Flats cast at the Alhambra this week are Speck Brothers (Yellow Kids), Billy Barry, Jr., Jos. F. Willard, Otto Brothers, Harry Fentell, Gus Nelson and Lizette Conway. E. J. Carpenter's Little Outcast has been breaking records out West—\$992 at the Grand, Salt Lake City, Nov. 24.

Frances Merton, a young soprano, who first attracted special attention here at the Dearborn in The Tenderfoot, sang Miss Dixie in all of the 242 performances of Louisiana at St. Louis. Edward Terry plays the Garrick in January after The Virginian.

More kidnapping in Halsted Street! This time in Escaped from the Harem, this week at the Bijou.

Critic Hubbard, of the Tribune, very gracefully paid his respects to Janauschek in the Tribune with a sketch of her life and an extremely interesting fac-simile of the playbill of Janauschek's first appearance in Chicago, at the Crosby Opera House, Feb. 20, 1898, in Mary Stuart.

Manager Fred Eberts, of the Great Northern, accompanied by Mrs. Eberts, was in St. Louis last week seeing the Fair.

Colonel Laing, of the Old Guard in local theatrical circles, and Chicago representative of the 6,000 miles of the C. & St. P., got a mysterious wire from Manager T. D. Wilson, of Dockstad's Minstrels, a few days ago. It ordered him to "Punch Wheeler at the Chicago, Milwaukee, and St. Paul depot" at a certain hour that day, with transportation. Laing put on his gloves and went to the front as ordered. As soon as he saw the man the mystery was explained. He was "Punch" Wheeler, in advance of Dockstad's, and in years gone by was a local agent of an Eastern railroad. By leaving out the word "meet," the telegrapher or Wilson had Laing guessing for a while.

Judge Downing was engaged by Lorin J. Howard for his recent successful production of In the Rockies. Mr. Downing played the country doctor.

Ada Rehan comes to the Garrick Dec. 26, and Fantana goes to St. Louis to open the Schubert's new house there on that date, according to the latest time card issued from the Randolph Street Station.

Manager George F. Gund of the new Cleveland theatre that has never yet been opened, was a caller at the Chicago office of The Mirror last week. He contemplates opening the house as soon as possible.

A factory inspector caused commotion at several theatres recently by taking an unexpected turn among them and finding, according to his statement, a number of children too young to act under the law.

David J. Wingfield, formerly a singer with HI Henry's and other minstrels, and more recently a successful business man, died suddenly of typhoid fever while on an Eastern trip, at Rochester, N. Y., Nov. 21. The burial took place at Wilmington, Del. He was a brother of James Wingfield of the Grand Opera House, Chicago, and John Wingfield of London, England.

J. T. Condon of Duluth, manager of the Metropolitan Theatre, was in town last week, and gave some sidelights on the Stair-Havlin-Klaw-Erlander war in Zenith City up to the time K and E came to terms. In Duluth the terms, as elsewhere, were to let Stair and Havlin have the popular priced house, the Met, and confine their own operations to the higher priced theatre. Mr. Condon says that, under this agreement, the Met has been a big success, though the company owning the property has been changing hands. Mr. Condon says that W. H. Fitch, president of the Duluth & South Shore Road, is not only interested with Manager Marshall in the high priced

house, but also has bought a big block of the Met's building company's stock. While thus exhibiting the wheels within wheels at Duluth, Manager Condon denies that the Met is sold or that his lease, which runs for a term of years, is disturbed.

George L. Truitt of New York City, well known in theatrical circles there as passenger representative of the Chicago, Milwaukee & St. Paul Road, was in town a few days at the general offices of the road and visiting friends. Mr. Truitt's success and popularity on Broadway are known here.

G. E. Raymond, formerly manager of the Great Northern, is back in town, after a long season with Pain's Pompeii.

A newspaper announcement was made last week that the French theatre would end its season Dec. 15, and return money paid for later performances on subscription. Unpleasantness between rival organizations was given as the cause.

Phyllis Carrington is at home again in this city, after a road engagement.

Harry Darlington is organizing a Thoroughbred Tramp company, to go out Dec. 11. Fred Miller will be in advance.

Manageress Elizabeth Stober must have cured a lot of blues at the Bush Temple last week with A Stranger in a Strange Land. The farce was enjoyed immensely by large houses. It showed the comedy resources of the company most creditably. George Allison, as Jack the genial liar; George Loane, as the Indian with a monologue; Charles Balsar, as the Indian doctor; Walter McCullough, as a real Indian; Morris McHugh, as the butler; Ernest Shield, as a detective disguised as an Indian, and William Everts, as the uncle, were the chief funmakers.

OTIS L. COLBURN.

BOSTON.

Sothern and Marlowe in Much Ado About Nothing—The Yankee Consul—Notes.

(Special to The Mirror.)

BOSTON, Dec. 5.

A notable change of bill is made at the Hollis to-night, where E. H. Sothern and Julia Marlowe follow Romeo and Juliet by Much Ado About Nothing. Mr. Sothern's Benedick was instantly declared as a comedy success, while Miss Marlowe's Beatrice repeated the same success which it had made in previous seasons. In spite of double prices these stars have had tremendous audiences all their engagement thus far.

Amelia Bingham returned to Boston this week for her first engagement in two years and presented The Climbers, although Clara Bloodgood did not come with the rest of the New York cast. Frank Worthing was in his old character, and Henry Woodruff appears in Robert Edeson's old character, the Frisky Mrs. Johnson's father.

Raymond Hitchcock takes his Boston farewell at the Tremont this week, having lost one half of his fortnight there to admit of a week's return for Parsifal. The Yankee Consul made a great hit on its first presentation here, and Mr. Hitchcock is as amusing as ever. Agnes Cain Brown, who was with the Bostonians last year, is a new member of the cast.

The Cavalier was never given in Boston in the days when Julia Marlowe led the piece, and consequently there was an added interest in the performance by the stock company at the Castle Square to-night when Lillian Kemble appeared as Charlotte Durand and Howell Hansel as Lieutenant Perry. Richelieu is the ambitious offering to follow.

At the Bowdoin Square this week Charles Miller had the best opportunity that he has yet had. Monte Christo is the play, and it is not often that a young actor plays Edmond Dantes so early in his career. He gave a most effective impersonation, and had an excellent Mercedes in Eugenie Du Bois.

Bertha Galland has only the present week left for her engagement at the Majestic, where Dorothy Erndon of Haddon Hall is just as well liked as it was at the Colonial last season. Miss Galland has gained greatly in dramatic effectiveness, and is more than ever a favorite with Boston audiences.

The Ninety and Nine came to the Globe to-night for a single week, and, as on the previous presentations here, the thrilling scene of the locomotive racing through a blazing prairie fire took the chief honors of the production.

Madame Schumann-Helk lost only one performance at the Colonial on account of the death of her husband, Paul Schumann, in Dresden. She appeared all the rest of the week and made a great musical success. The feature of the evening to-night was the return of Louise Gunning to the cast to assume her old character of Laura Skeffington. She sang superbly.

George Primrose's Minstrels have been splendidly received at the Boston. The Hungarian band of boy musicians is one of the star features of the company, and has scored an unquestioned success. This week ends the engagement.

Fast Life in New York is another of the Theodore Kremer plays for the canteen of the Grand Opera House to go into thrills over. The feature of the present production is the appearance of Julian Rose as Sammy Bernstein. Sky Farm will follow.

This is the final week of Margaret Wycherly at Chickering Hall, which is closed to-night for a final dress rehearsal of The Countess Kathleen. Rev. W. S. Fritch, of Attleboro, is to be a real live actor after all, for the management of the Bowdoin Square has secured him to play the clergyman in the revival of The Wages of Sin next week.

Frank Worthing leaves Amelia Bingham's company after this week to appear in A Wife Without a Smile.

Raymond Hitchcock is to have a new comic opera next season by Henry M. Blossom, Jr., and A. G. Roblyn, who wrote The Yankee Consul.

Walter Lewis took his first Masonic degrees last week. He has just reached the age limit. Margaret Etheredge, a Boston girl, has been engaged for Proctor's Fifth Avenue. She was leading lady with Horace Lewis in The Middleman.

Horace Stanton is in town looking for a theatre to present native plays by native authors backed by a syndicate.

Two of Madame Schumann-Helk's children are on their way to America, and join her this week.

Representatives of the Tremont and Boston went to the City Hall last week, and now their licenses are assured.

Margaret Wycherly was the guest of honor at the Manchester martyr anniversary observance last week.

Robert Parker, of the Parsifal company, lost a valuable gold turtle brooch set with diamonds and emeralds last week.

The Deutsche Verein of Harvard has arranged to celebrate its centennial of the death of Schiller at Sander's Theatre, Jan. 3. Heinrich Conried will bring on his company from New York.

There was a fire in an annex building to the Bowdoin Square one night last week, and the house had a narrow escape. Valuable scenery was stored there, and a loss of several thousand dollars was sustained. Several of the members of the company lost valuable effects from their dressing-rooms, and there was a panic among the tramps of the Wayfarers' Lodge next door.

The case against Manager Charles L. Ridgeway, of Revere, was placed on file last week.

Gertrude Burnette is seriously ill at her home in Ashmont.

A new tiled rubber carpet has been installed throughout the auditorium of the Bowdoin Square.

William E. MacQuinn has made a great hit as musical director with Schumann-Helk. He is a Boston boy.

Ida Conquest has gone on to New York to begin the rehearsals of The Money Man.

Mrs. G. C. Howard, the original Topsy, has been in town, and attended Bertha Galland's performance at the Majestic one night last week.

JAY BENTON.

ST. LOUIS.

Close of the Exposition—Theatres as Prosperous as Ever.

(Special to The Mirror.)

ST. LOUIS, Dec. 5.

In the traditional blaze of glory and other festive accompaniments the Louisiana Purchase Exposition—the St. Louis World's Fair—closed at midnight Thursday, fully 100,000 enthusiasts watching President Francis turn the lights off in the "main picture," the vast center of the grounds, where nightly these past seven months 200,000 electric globes made artificial day. The closing exercises of the morning took place at the foot of the Louisiana monument and consisted largely of a distribution of rhetorical posies and a few silver services. At midnight bedlam and several other things broke loose on the Pike, and the long-pent-up vandalism of the crowds manifested itself early, thus giving the astute metropolitan police the tip that if they wanted the mile of brick pavement on the Pike to remain in place they would have to bestir themselves. Uncle Sam's regulars took a hand in the keeping of order so far as malicious destruction of property was concerned, but men and women by the thousands took pleasure in making a terrible racket, which was kept up long after midnight. Attendance on the last day was given as 225,000, which was the largest from St. Louisians, barring St. Louis Day, when the high water mark, 404,000, was reached. Prospects for Pike continuance after the Fair are very dubious. Many obstacles are in the way. To all intents and purposes the Fair in every part is closed and over. What is to be done with a part of the Pike next Summer is conjectural. The work of demolishing the Fair by the simple wrecking system, fire, began early. Late Friday night flames devoured Ancient Rome—no Nero near—and partially burned On the Bowery, Quo Vadis, Fair Japan and Old St. Louis, on the Pike. In the section of Ancient Rome concession used by the Quo Vadis exhibit were twelve beautiful paintings illustrative of the life of Christ by the Polish artist, Jary Styka, valued at \$75,000. These were totally destroyed. On Sunday a Japanese concession was the "Nelson" gate, a massive antique carved door brought to St. Louis from a temple near Tokyo. The Japanese say it is priceless, and are bewailing their loss. K. Tomita, a Japanese, was hurt trying to save property, and at the emergency hospital, among other things, \$400 was found sewed up in his clothes. Two of the big exhibition palaces took fire, but the buildings were saved. Arson was suspected and several arrests were made. For the post-Exposition period the admission on week days remains the same. On Sundays it is 25 cents. Now that the Fair is closed, Sunday is not alone regarded as a Fair day, but a proper figure of admission is charged. This is one of the ridiculous things that might be marked "Exhibit A." One thing stands out in bold relief regarding the Fair as a whole: the marvelous weather which blessed the entire World's Fair period. St. Louis never had such a Spring, Summer and Fall as the one which closed with the last day of November. It began to rain right after the fair ended, and cold, murky weather set in. On Saturday we had the first touch of Winter. The last moments of the Fair were spent by hundreds of Fair officials, their families and invited guests at the Alps in a dinner and jollification, at which President David R. Francis was the central figure. The enormous dining room never looked more imposing nor was there ever a finer expression of the sense of happiness in any other gathering the place has held. Many of the exhibits are to be taken direct to Portland, Ore., for next year's Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair, which title I hereby give you officially, although the event is some distance from New York. It seems the World's Fair business has of late become systematized, and large numbers of men and women follow it in circuit fashion.

The long engagement of Blanche Bates at the Imperial came to an end last Saturday night, the company presenting the "torture chamber" act from The Darling of the Gods, Madame Butterfly and My Aunt's Advice. Even the let-up in theatre attendance, noticeable immediately after the close of the Fair, did not affect the business at Tenth and Pine streets, which continued big and prosperous to the end. We begin the week of Dec. 4 with two new musical extravaganzas, Babes in Toyland at the Century, Sunday, and A Madcap Princess at the Olympic to-night. Musically, much was expected from the former, Victor Herbert being responsible for the score. It proved a natural effort than some of the things with which in the past the genial, talented and scholarly Irish-German-American composer has been identified. The pleasant rumors of its runs in the East affected business favorably at the start, and it proved to be dazzling and bright. The management of The Wizard of Oz must be said to have another big novelty in a field where novelties are hard to find. Ignacio Martinetti, always welcome; Mabel Harrison, Bessie Lynn, Charles Ayer, Nellie O'Neill, May de Gaston and Stone, and all the others started things prosperously on the Sabbath eve, and to-night the regular Monday crowd was on hand.

There is but one Lulu Glaser, but one young lady who has graduated with honors from the Francis Wilson school of operatic humor, and as Mary Tudor in the tuncful A Madcap Princess she again has a proper vehicle for her talents, even if not so pronounced as Dolly Varden. Miss Glaser was very winning and very droll at times and in good voice. She again succeeded in making the women in the audience laugh, and a woman who can do that is a comedienne. Men, you know, laugh as a matter of course at the antics of a winning woman on the stage, but the same rule don't hold good with women unless the woman be pertly winning. The regular musical season opened at the Odeon to-night when the Apollo Club began its series of annual high class concerts. The Apollons presented for their soloists Leopold Kramer, concert master of the Theodore Thomas Orchestra, and Ella Russell, soprano, of London, who proved to be an acceptable singer of a voice in the class of which there never can be a plethora. As for Herr Kramer, there is only one of him; not the greatest, showiest and impressionablest violinist, but none more scholarly, none who knows his instrument better on its informative side—that is to say, its full capacity as the greatest of all solo instruments. The young Apollons sang a number of old and new songs very finely under the meretric leadership of Charles Galloway, and the handsomely fashionable audience was more than decorously pleased the entire evening.

To-morrow night the new Odeon Stock company will make its first obeisance to an expectant throng at the Odeon in the Palace of the King. Walter Clark Bellows company contains many capables, and the need for a first-class stock is increasingly apparent in these parts. The management has specially invited all the members of the leading musical organizations of St. Louis to occupy the boxes, the company has rehearsed incessantly, much new apparatus has been added to the stage, and everything done to give the venture a proper and impressive send off, the prices being as reasonable as the intended quality of the offering admits.

At the Grand in Old Kentucky is once more holding forth.

At the Crawford, Sunday matinee, Sweet Clover, a pretty playlet of the pastoral school, was put on for a week's offering. The company is the same that was seen here a year ago; but the settings seem new and make the stage at Fourteenth and Locust streets shine forth with unwonted brightness at times.

Heilrath auf Probe (The Trial Marriage), a German screamer of strictly modern tendencies, with preludes on the divorce question in the Fatherland, was the German Stock company's choice before a crowded house at the Olympic last evening. All the Germans that are German were there, and not a few that were not but wanted to see the stage vision of a condition that by inference seems to be occupying the

minds of advanced persons of both sexes. The difference between a trial marriage and a marriage quickly dissolved by the divorce court was quaintly set forth by the efforts of the Heine-mann-Welbers, and laughter loud, long and eke Teutonic made the welkin and several other things ring.

After Midnight, a time when honest people ought to be in bed and rogues on their way, is at Havlin's. It is another thriller. John Webster, a young actor, popular at Sixth and Walnut streets, heads the company.

A Hot Old Time is a departure from the long run of a great play at the Imperial, but in due season John and Emma Ray had to shed their light of fun somewhere in St. Louis, and not a few people are glad that they have come again. Only this time we have not John and Emma "in propria persona," but fairly good substitutes.

The Golden Giant Mine, McKee Rankin's old play, is at the Star.

Laura Burt, leading lady of the Odeon stock, has been renewing acquaintance with many well-known people here.

The road tour of the Delmar Garden Louisiana company, the most ambitious venture of its kind emanating from here since Al H. Spink took The Derby Winner out, began at Logansport, Ind., on Saturday evening. The entire investiture of the operatic and scenic spectacle was taken along.

The members of the Kralffy spectacle are leaving the city in large numbers. The company has been disbanded. Bolossy Kralffy is thinking of producing at the Portland Fair a spectacle reenacting the incidents in the winning of the West by Lewis and Clark, the intrepid explorers who in 1805 or thereabouts started from St. Louis up the Mississippi and Missouri, and beyond the headwaters of the latter stream laid the foundation for another new empire. Bolossy believes that his blue groto will fit very well into such a scenic and spectacular diversion.

J. A. NORTON.

PHILADELPHIA.

Drama, Tragedy, Musical Comedy, Spectacles, Melodrama, Stock and Minstrels.

(Special to The Mirror.)

PHILADELPHIA, Dec. 5.

There is a marked improvement in the patronage of first-class theatres, the attractions presented fully warranting it.

Philadelphia Lodge 2, B. P. O. Elks, held its annual memorial service afternoon 4, at the Grand Opera House, and the immense building was packed to the doors. An impressive programme of song and music, the Elks' orchestra, address by R. W. Brown, of Louisville Lodge, and eulogy by the Rev. Brother C. Rowland Hill were the special features.

Wright Lorimer in The Shepherd King is receiving marked attention at the Chestnut Street Opera House, now in his second week, and will remain another fortnight. Henry W. Savage's Parsifal follows 28 for two weeks.

The Admirable Crichton, with William Gillette, at the Broad Street Theatre, is in the second and last week to continued large patronage. William Faversham in Letty, 12, for two weeks.

Piff, Paff, Puff, with Eddie Foy, Alice Fischer, and English Pony Ballet as the main features, proves a great success and is playing nightly to capacity at the Chestnut Street, this being their second and final week. An American Princess, produced under the management of the Dearborn Theatre (Chicago) follows 12-17.

The stringent order of the Fire Commissioner, "No standing room" in theatres here, is again in force.

Richard Mansfield at the Garrick for his second and last week appears in Richard III, A Parisian Romance, Beau Brummel, Ivan the Terrible, Dr. Jekyll and Mr. Hyde, and The Merchant of Venice. The Secret of Polichinelle was to have opened here 12, but being withdrawn Arnold Daly in Candida will fill the time.

Checkers, with Thomas W. Ross, continues at the Walnut Street. Joseph Brooks' production of Home Folks will have its first local representation here Dec. 12. Chauncey Olcott will play his annual Christmas and New Year's weeks here.

At the Grand Opera House every change of attraction insures a big week, and Manager George A. Wagerfarth by his liberality deserves his success. This week Running for Office, opening to crowded house. A Chinese Honeymoon No. 1, 12; Paula Edwardes in Winsome Winnie, 19; His Last Dollar, 26; Buster Brown (in place of Stella Mayhew), Jan. 2.

Richard Carle in The Tenderfoot opened to-night at the Park for a three weeks' engagement. Denman Thompson in The Old Homestead 28 for two weeks, this being his first appearance in the Quaker City at popular prices.

Ed E. Rice's production of Mr. Wix and The Merry Shop Girls are in their fourth and last week at the Casino. George W. Lederer's Musical Stock company open 12 with the first production on any stage of George Hobart's Smiling Island.

The Girard Avenue has a good drawing card in James K. Hackett's production of The Crisis, with Nanette Costock in a charming role. Tracked Around the World follows 12.

Joe Welch received a hearty welcome this evening at the National in Cohen's Luck. Mr. Welch will play a big week. A Woman's Struggle 12; The Fight for Life 19.

Blaney's Arch Street is packed to the doors, attraction for week being Kramer's Great Automobile Mystery. A good cast headed by Menifée Johnstone, Nina Morris, and C. Blanche Rice, gives it many thrilling sensations, and makes this play a sure winner that appeals to the masses. Barney Gilmore in Kidnapped in New York 12.

Hart's Kensington Theatre has A Working Girl's Warnings that played at the Arch Theatre week of Nov. 21, with prospects of equally large returns. Flaming Arrow 12.

Dealers in White Women is the programme this week at the People's. Why Girls Leave Home 12.

Forepaugh's Theatre Stock company this week appear in Her Marriage Vow with splendid effects under the excellent stage-management of Barry O'Neill, aided by a cast of meritorious players, for which this organization is noted. This has been the best season for many years. Rose Michel 12.

Darcy and Speck's Stock company at the Standard appear in On the Stroke of Twelve. The Land of the Living 12. The Game Keeper 19.

Saake's German Stock company at the Bijou this week appears in The Little Wall Flower and Merry Wives of Windsor.

Dumont's Minstrels at their cosy Eleventh Street Opera House are playing to capacity nightly. Vic Richards, Tom Waters, Frank Dumont, Joseph F. Hartz, Harry C. Shunk, James McCool are prime favorites, and with the local burlesquers give a clean, pleasing entertainment which is highly appreciated.

Musical Notes: Boston Symphony Orchestra at the Academy of Music to-night are playing to capacity. The season of grand opera with Romeo et Juliette opens there to-morrow night, and will be a gala event, as the subscription list and advance sales are far in excess of former years. David Bispham in song recital at the Bellevue-Stratford Ball Room 8.

The Subway Tavern, the noted New York Inn, was burlesqued by an amateur association in this city last week, and proved a big hit. It is named A Night at the Subway; or, Modern Reform in New York, the author being a local newspaper man.

S. FERNBERGER.

WASHINGTON.

Prince of Pilsen and Letty—School of Acting to Produce an Ibsen Play.

(Special to The Mirror.)

WASHINGTON, Dec. 5.

The Prince of Pilsen opens to a crowded house at the Columbia Theatre to-night. Jess Dardy scored a strong success as Hans Wagner. Other members of a capital organization

are: Arthur Donaldson, Ivar Anderson, Percy F. Ames, James Francis Sullivan, Ida Stanhope, Almyra Forrest, Jeannette Bengard, Stella Martine and Marie Welsh, and an exceptionally strong chorus. Chauncey Olcott follows.

William Faversham in Letty began a week's engagement at the New National to a good attendance. In the cast are Fritz Williams, Arthur Playfair, Tom Terriss, Ivo Dawson, Sydney Herbert, Carlotta Nelson, Olive Oliver, Katherine Florence, Mabel Snider and Julie Opp. Mother Goose opens next Monday for two weeks.

Al Leech and The Three Rosebuds in Girls Will Be Girls commence a return engagement at the Lafayette Square to-night. This the second appearance of this company within a month. David Harum with William H. Turner is next week's announcement.

Lincoln J. Carter's Flaming Arrow is the Academy of Music's popular offering to a capacity opening. A genuine Indian brass band is one of the features. Thomas E. Shea in repertoire of standard plays is the coming attraction.

Vera Birks, a member of the Champagne ballet, and Louis H. Konst, master mechanic of Hanlon's Superba company, before coming to Washington were married Sunday morning in New York at the Little Church Around the Corner. Miss Birks is one of eight English girls that the Hanlons brought over from England three seasons ago, featured as the Eight Diamonds. Of the original diamonds, four have married members of the Hanlon's Superba company.

The operatic department of the Washington College of Music, under the direction of Thomas Evans Greene, assisted by the Washington Symphony Orchestra, under Reginald De Koven's direction, gave a performance of Carmen under social patronage at the Columbia Friday afternoon, 2. Mae Buckler was a surprising success in the title role.

Washington Lodge of Elks held their annual memorial services at the National Sunday night. The United States Marine Band rendered a sacred programme. The addresses were by the Rev. Father Timothy O'Rourke and ex-Senator George L. Wellington, of Maryland.

Robert Hickman announces a series of high-class matinee performances of Ibsen's, Sudermann's and other plays, to be given at the Lafayette Square early in January by the pupils of his school of acting. The first of the series will be Ibsen's The Master Builder. In addition to the matinees several comedies and lighter plays are now in preparation to be given for the benefit of the Minute Men, Army Relief Society and other organizations at Newport News and Old Point Comfort, Va.

The Washington Symphony Orchestra popular concert at Chase's Theatre Sunday night drew a big attendance. Ella Stark, pianist, was the soloist.

At the Columbia Wednesday afternoon 7, under Mary Alsop Cryders' direction, Ysaya, the violinist, assisted by Francis Rogers, baritone, will appear in concert. JOHN T. WARDE.

PITTSBURGH.

Eternal City and Mother Goose—Vaudeville at the Empire—Notes.

(Special to The Mirror.)

PITTSBURGH, Dec. 5.

Happy Hooligan drew a large audience to the Duquesne Theatre to-night. Buster Brown plays a return engagement next week with matinees daily.

The Bijou has one of its annual favorites this week, The Fatal Wedding, attracting two large audiences to-day. Gertrude Haynes and her Choir Celestial is the special feature. Next week, Tilly Olson will be seen for the first time in this city.

The Harry Davis Stock company at the Alvin presents A Fool and His Money cleverly, beginning with its usual matinee to-day with a fair audience. Jane Dara, who has many acquaintances in this city, has become a member of this excellent company, and made her first appearance to-day. Marta of the Lowlands is the underliner.

The Empire has another week of vaudeville, opening with matinee to-day before a small audience. The bill, arranged by W. J. Plimmer, is called Gotthold's Big Vaudeville company, and consists of the following: Fujl-Ko and company, Sisters Rappo, A. P. Rostow, John F. Leonhard and Mazie King, Allen Doone and company, Harry Le Mar, McKissick and Shadney, Dorothy Earl, Yackley and Bunnell, and J. Francis Dooley. Manager E. J. McCullough states that he has not changed the policy of his house, and that he is still looking through Stair and Haven. New York newspaper published a statement last week that the Empire was to be a vaudeville house, and ever since that time Manager McCullough's mail has been exceptionally large, made so by inquiries for dates accompanied with photographs from vaudeville people.

The Eternal City attracted a large audience to the Gayety to-night. Edward J. Morgan and Janet Waldorf are the stars, and are supported by Frederic de Belleville, Frank C. Bangs, W. E. Bonney, Henry Harmon, and other capable players. Miss Waldorf was born and reared in this city, which is still her home, and her numerous friends have arranged several social functions for her during the week. William Bramwell, in Captain Barrington, follows.

Mother Goose began its second and last week at the Nixon to-night, and will be followed by Viola Allen in A Winter's Tale.

Anna Eva Fay moved over to the Avenue today for a two weeks' stay, from Old City Hall, where she has been drawing large audiences for the past two weeks. The Harry Davis Musical Travesty company, which has inhabited this playhouse during the past four weeks, was abandoned on last Saturday night, as this new project of Mr. Davis was not the success expected.

Bobby North, late of the Travesty company at the Avenue, has joined the Buster Brown company, and will be seen with it here at the Duquesne Theatre next week.

The fifth set of concerts of the Pittsburgh Orchestra, Emil Paur, conductor, will be given on next Friday evening and Saturday afternoon at Carnegie Music Hall.

ALBERT S. L. HEWES.

BALTIMORE.

Belasco Secures the Lyric—Henry Miller—Chauncey Olcott—Melodrama and Spectacle.

(Special to The Mirror.)

BALTIMORE, Dec. 5.

Chauncey Olcott holds the stage of Ford's Grand Opera House this week in A Romance of Athlone and scored his usual success. The company includes Harry Hanscombe, Rose Snyder, Thomas N. Heffron, Blanche Alexander, Nat B. Snyder, Charles L. Newton, Marguerite Hayden, Katherine Clarendon, Richard Malchen, George Brennan, Elizabeth Washburne, C. N. Schaeffer, Edith Mer, Cook, Amanda Wellington, John Gough, Dorritt Ashton, and William Jones. Next week Mr. Savage offers Parsifal in English.

Henry Miller is at the Academy of Music this week in Joseph Entangled. Next week, Cupid and Co.

Lend Me Your Wife is the bill at Chase's this week. Next week, Adelaide Keim will be featured in Hamlet.

Tracked Around the World is at the Holliday Street Theatre this week. In the cast is Georgia Mack, a miniature of Chauncey Olcott. The underliner is More to Be Pitted Than Scored. Kidnapped in New York is the offering at Blaney's Theatre. On the Bridge at Midnight next week.

Superba, with its clowns, its music and mystery, holds the attention of the patrons of the Auditorium this week. So many new features have been introduced that one would scarcely recognize the old play. In the cast are Pearl Ford, Adelaide French, Belle Gold, Ethel Baird, Marie Best, George Hanlon, Sr., George Hanlon, Jr., Alfred, Frederick, and William Hanlon, Wil-

liam Zinell, Albert Walz, and Redford and Winchester. Next week, Joe Welch in Cohen's Luck.

Charles Emerson Cook, representing David Belasco, was in Baltimore last week to close the deal with Manager Bernhard Ulrich, of the Lyric, for the appearance there of Mrs. Leslie Carter in her new play, Adrea, the week of Jan. 2.

The Boston Symphony Orchestra will be heard at the Lyric next Tuesday night, when Ysaya will be the soloist.

Dan Kelly, for many years manager of the Front Street Theatre, is here this week looking after the affairs of the Happy Hooligan company at the Auditorium. HAROLD RUTLEDGE.

CINCINNATI.

Comedy and Melodrama Play to Good Business—Notes and Gossip.

(Special to The Mirror.)

CINCINNATI, Dec. 5.

The Girl from Kay's is at the Grand this week, opening to-night before a large and well-pleased house. Sam Bernard is the principal fun-maker, and he has able assistants in Hattie Williams, George Howard, Arthur Elliot, George Honey, Ernest Lambert, George Sprague, Grace Dudley, Carrie Lee Stoye, and Katherine Hutchison. Henry W. Savage's English Grand Opera company is booked to follow in repertoire, including Othello, Bohème, Tannhäuser, Lohengrin, Trovatore, Carmen, and Cavalleria Rusticana.

Buster Brown is at the Walnut this week, pleasing both young and old with his antics. Master Gabriel plays the title part acceptably, and George All as the dog "Tige" scores heavily.

When The Girl I Left Behind Me is as well acted and as handsomely staged as it is at Robinson's this week there is no question about the result. Audiences that test the capacity of the house are in evidence at every performance. The Middleman is to follow.

Bruder Martin was revived by the German Stock company last night and played with much success. Heinrich Lowenfeldt had the leading role. Heuck and Fennessy's company in The Charity Nurse is this week's bill at Heuck's. It is repeating its success of last season.

The Span of Life is at the Lyceum and seems to please as well as ever.

Dr. Selden Rainforth, of the Presbyterian Hospital, New York, has been in the city for the past few days, the guest of his father, Manager Rainforth, of the Grand. He has been much fêted by his friends during his stay.

H. A. SUTTON.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Washington, D. C., was added to the list of the National Chapters of the Alliance by the National Secretary last week. On Sunday, Nov. 20, Mr. Bentley preached in two large churches to good congregations, and on Tuesday evening, Nov. 22, a meeting was held in Trinity Hall, with a large attendance. The Rev. Richard P. Williams presided, and made an excellent address, in which he commended the work of the Alliance. Mr. Bentley reviewed the five years' history of the Alliance, and what had been accomplished in mutual service and good will, and, by resolution, the Washington Chapter was organized with thirty-five charter members, and the following officers were elected: President, the Rev. R. P. Williams; first vice-president, the Rev. Ulysses G. B. Pierce, pastor of the Unitarian Church; second vice-president, the Rev. Dr. Chalmers Easton, pastor of the Presbyterian Church.

William B. Bedell was elected local secretary and Delight E. Covell, treasurer. On the local council the following were elected: The Rev. Fr. D. J. Stafford, D. D., rector of St. Patrick's R. C. Church; Frank R. Sewall, the Rev. Rabbi Stern, Geoffrey Stein, Thomas H. Armstrong, L. R. Miller, T. B. Easby, and Charles B. Hanford. The temporary headquarters of the Chapter will be in Trinity Hall.

On Wednesday, Nov. 23, Mr. Bentley had an interview with President Roosevelt, who expressed himself in favor of the work and accepted some Alliance material for later perusal. Mr. Bentley outlined the scope of the Alliance as a play producer under the direction of the Church, in which the President evinced much interest. The coming production of The King's Highway by the Alliance at the New York Theatre on Dec. 9 will be the first effort in this direction.

Last Sunday Mr. Bentley was in Baltimore, Md., and in the afternoon he preached in St. Peter's Episcopal Church on "The Mutual Relationship of the Church and the Stage." Music was furnished by the vested choir of the church, assisted by Harry A. Truax, of the De Witt company of players from Chase's Theatre, and Elizabeth Albert, soloist of the parish. There was a large congregation, and a great deal of interest has been aroused in the work of the Alliance. Plans are already formed for the formation of a chapter of the Alliance in Baltimore.

The committee of the National Council having special charge of the arrangements for producing the Colonial play, The King's Highway, gathered at the Alliance Rooms at 2 P. M. on Tuesday, Nov. 29. The play will be presented at a matinee at the New York Theatre on Friday, Dec. 9. Holders of tickets can exchange them for reserved seat coupons at the box-office on and after Tuesday, Dec. 6.

The New York Chapter held a Thanksgiving reception at St. Chrysostom's Chapel on Monday evening, Nov. 28, and Bishop Potter, president of the Alliance, was present and made an address in which he showed some of the morbid and gloomy phases of dramatic methods adopted by the clergy of olden times and the happy contrasts of the present day. The bishop heartily commended the work of the Alliance. Agnes Christensen, of Copenhagen, gave two selections on the violin, and Katherine Johnson recited from A Midsummer Night's Dream, being accompanied by Emma Banks on the piano. Other addresses were made by Harry Leighton, the Rev. F. J. Clay Moran, and Charles T. Catlin, president of the New York Chapter.

Among those at last Thursday's tea at the headquarters were Bell De Rivera, Bertha Morrell, Pearl Ford, Mrs. M. E. Atkine, Adelaide Cherie, Edward C. Carpenter, Mrs. Edward Williams, Charlotte Evelyn, Mrs. Leslie Stowe, Camille Prescott, Mrs. Lillian and Cornelia Covert, Katherine Johnson (hostess), and many regular members. Irene Langford will be hostess this week.

Mrs. Spooner presided at the reception of the Brooklyn Chapter, held last week at the Bijou Theatre, and the Rev. Dr. Losee, formerly of the profession, made an address. Edna May and Cecil Spooner welcomed the members and their friends, and there were 250 present. Roy Newton Hair contributed a piano solo, Della Botsford sang, Hal Clarendon recited, Jessie McAllister sang, and Cecil Spooner was heard in a pretty folk lore selection.

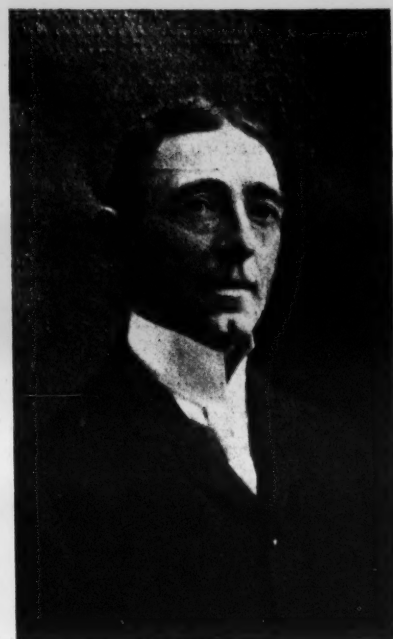
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AT THE THEATRES

To be reviewed next week:

MRS. GORRINGE'S NECKLACE.....Lyceum
BROTHER JACQUES.....Garrick
FORTUNES OF THE KING.....Lyric
IT HAPPENED IN NORDLAND.....Lew Fields
JUDITH BETHULIA.....Daily
RICHARD III.....New York
THE KING OF THE HIGHWAY.....Princess
A GIRL OF THE STREETS.....Third Avenue
A WOMAN'S STRUGGLE.....Windsor.

Knickerbocker—The Usurper.

A comedy-drama in four acts by I. N. Morris.
Produced Nov. 28.

John Maddox.....N. C. Goodwin
Basil Lord Dunsany.....Norman Tharp
Sir George Trenery.....Ellie Norwood
Rob Quentin.....Felix Edwards
Sergeant Dale.....W. H. Post
Timmons.....Nell O'Brien
Lady Dunsany.....Ina Goldsmith
Beatrice Olive.....Ruth Mackay
Polly Maddox.....May Sargent
Rosina Briggs.....George Mendum
Margaret Quentin.....Ethel Beale

Probably lured away from legitimate comedy by the dazzling box-office success of *Raffles*, Mr. Goodwin accepted the first place that had a decided panel in its architecture. The Usurper is unworthy his skill, but a large welcoming audience heartily laughed at both its droll parts and those meant to be taken with the salt of tears. It was written by the author of *Jim Bludsoe* and shows a distinct advance in construction and treatment. The method of taking a serious situation for background and nearly hiding it with the humor of a droll foreground is often excellent in results if skillfully done. But Mr. Morris has not quite grasped yet this difficult technique.

It is the old story of the rich American in English halls, but in this case he was a cowboy who had loved the lady of the manor when he was poor, and now brings his sister and rents my lady's ancestral halls on condition that the family stay on as his guests. But, alas! My Lady is engaged to a neighbor, Sir George Trenery. This is a fine situation for comedy, but the author has chosen the *Raffles* school, and the inevitable man from Scotland Yard begins to shadow house and plot. There is the upstairs girl who has tripped and fallen. Her father shot the wrong man instead of naughty Sir George and has escaped from prison and is in hiding in the tower, which is never opened because it is said to be haunted. The noble American has the bad form to question the servants, but the evil Sir George checkmates this by threatening the poor girl. Turned against her American lover by the insinuations which were so freely traded, the English girl awakes before her brother and her lover that she will leave with him at midnight to be married in London. This scene is worked out so weakly in much unnatural talk and little action all interest dropped dead. It nearly proved the snag to wreck the craft of the act. The American inveigles her into the haunted tower to keep her promise to show it to him. She goes with him through the hidden door. The very effective curtain of this act falls on an empty hall, after the butler has quietly and deliberately snuffed the candles and locked up the house, including that panel door to the tower.

The third act shows the haunted room, where the audience knows the escaped convict is hiding. At first the American usurper locks My Lady here to keep her from eloping with the unworthy one. When he discovers the presence of the convict he is as anxious to unlock the door. She departs, but is turned back by the door the butler locked at the foot of the stairs and finds both convict and lover and learns the truth about the Englishman she was marrying in haste to repent lechery.

The next morning they reappear from their night in the locked-up. The villain is foiled, as is ever the case behind the footlights of Fourteenth Street, and both young and middle-aged lovers are in accord.

The settings were excellent and very picturesque, and the producer deserves credit for the most natural, yet effective, curtains seen this season.

Mr. Goodwin was disappointing to the audience because he gave them so few chances for merriment. He gave no character touches of the cow puncher, but was only a comfortable, fat cheeked comedian. They were anxious to laugh, but were mired in the muck of melodrama so unconvincing it would not let them go forward into the upper world, with the crisp click of the shadow of seriousness. Yet this play that lags along under the *Raffles* wagon probably will not be too disappointing to the box-office, and for the same reasons as the better vehicle. The acknowledged comedian powers of this experienced artisan will help much toward this desired result and are ably seconded by scenic artist and most of the company.

Ruth Mackay was not as lacking in beauty as she was in diction. The serious scenes in the tower and in the hall might have been strongly effective in the hands of an emotional or more experienced player.

Ina Goldsmith gave an excellent matron, made waspish by the tramping of cowboy heels over the well-bred lawns of her family pride. Ethel Beale was sufficiently injured for the fallen upstairs girl. May Sargent was nervously vivacious as the American girl. George Mendum was the third triplet, with the crisp click of her machine in her dialogue and diction done so well that she was liked immensely. Norman Tharp was good looking, but not English in as much of his speech as could be heard. Ellie Norwood was the well-born villain to the core. Felix Edwards made a strong, restrained characterization of the convict. The necessities of the play caused him to flourish a revolver continuously, but his make-up was so artistic and his reading so excellent, though sometimes hard to catch, that he made an impossible part stand out with powerful effect. W. H. Post was so good as the man from Scotland Yard that the fitness of his work was not noted until analyzed. It was played with the same quiet effectiveness of the artist who seems to be his part as was shown by Nell O'Brien.

Lyric—Rejane in Repertoire.

On the evenings of Nov. 28, 29 Madame Réjane played *Sapho*, a drama in five acts by Alphonse Daudet and Adolph Belot, with the following cast:

Jean Gaussin.....M. Dumény
Cesaire.....M. Kelm
Dechelette.....M. Renoux
Ondal.....M. Monty
De Potter.....M. Bosman
La Borderie.....M. Thamin
M. Hettema.....M. Berthier
Le Pere Legrand.....M. Bosman
Un Employé de la Gare.....M. Duc
Fanny Legrand.....Madame Réjane
Devonne.....Mlle. Suzanne Avril
Madame Hettema.....Mlle. Jeannin-Kelm
Treu Vitales.....Mlle. A. Bernou
Rosario Sauchez.....Mlle. Rose Lion
Alice Dore.....Mlle. Clery
Le Petit Joseph.....La Petite Baudry
Francine.....Mlle. Deylla

This is such a dreary dramatization of Daudet's famous work that, on seeing it, the Clyde Fitch stocks should go up with a bound. At least he gave the public interesting episodes and moments which the French dramatizer dragged in as poorly as some of the machine made, book born plays lately inflicted on Broadway. There were weary wates of descriptive dialogue which had the same effect as riding in the rain over a brown prairie with nothing to note but rain-soaked sage brush. With no music in the unparadonably long intervals, the play dragged from shabby set to shabby and was over but little before midnight, though the first curtain was announced at eight. For nearly four hours to watch a soaked sponge drip dirty water is hardly hilarious, and a large share of the audi-

ence preferred their cheerful homes and virtuous pillows.

As an example of versatility and skill the *Sapho* of Madame Réjane is interesting to the student. She photographs each detail of this sensual offspring of a coachman who has caught a veneer of manner polish from her clever lovers, but the reek of the stable and the hardness of the gutter lining is shown as soon as that veneer cracks in the heat of passion. She struggled bravely to light up the overcast horizon with the heat lightning of her brilliant skill, but the clouds were too heavy. Reverent students of such passion classics as this novel found much to appreciate, but the audience who only want to be amused or thrilled were evidently bored or only disgusted. A common-faced, middle-aged, motherly matron showing the allurements of an erotic siren is hardly a spiritual or artistic joy, though in her marvelous analytical way she showed the crescendo of the rise of *Sapho's* mad infatuation from the coquetry of the elemental physical to the madness of passion's delirious abandon and the resulting reaction to despair. Her lying in a vain effort to cover her past and all the subtle points of her wide-ranged ramut caused enthusiasm for her artisan skill, which showed to as good advantage as yet seen. It was a truthful presentation of the dregs. As a study for the laboratory it was far more worth while than if it had begun earlier in the story, as did the English version, and shown the ballroom and the cheaply effective spiral staircase. It was nearer that master's (Daudet) idea as presented in the book and, by its reviving qualities, carried out his intention. The author wrote it for an object lesson for his son. Even this was much marred by the too evident maturity of the artist and the settings.

Much of the out-of-drawing of the evening was due to the Jean of M. Dumény. Like many of the Juliettes seen, he was old enough to know how, but too old to look the part. To see a man in too evidently a comfortable middle age, at the time he should be guiding his daughters to save home hearths, only the youth whose senses run away with all moral and intellectual self-respect is not a soul-satisfying picture. Of course, he was brought along, as he is a seasoned and trained artisan whose reliability can always be a pillar of strength to a star who has many roles and needs a steady support. His lack in emotion of the youth and appearance was never so evidenced.

The peasants of Mlle. Avril and M. Kelm were well done and very welcome, because they had humor and humor was too rare. M. Monty gave a capital characterization as did M. Berthier and Mlle. Jeannin-Kelm and Rose Lion. La Petite Baudry was delightful as the only touch of youth in the cast. Bohemia must be a dreary country if inhabited only by the middle-aged or old. If Parisiennes were only like these, for times would not be stolen to throw at their feet. It is really a very foxy matron who turns the lights low and has not a single young and pretty face in her establishment.

La Petite Marquise, a comedy in three acts by Melhac and Halévy. Produced Nov. 30 with the following members of the company in the cast:

Max de Boisgongne.....M. Dumény
Marquis de Kergason.....M. F. Kelm
Le Chevalier.....M. Berthier
Mouche.....M. Bosman
Joseph.....M. Thamin
Urban.....M. Dufroy
Un Cocher.....M. Dumény
Henriette de Kergason.....Madame Réjane
Martine.....Mlle. Suzanne Avril
Georgette.....Mlle. A. Bernou
Une Femme de Chambre.....Mlle. Deylla

There was an unusual increase in the attendance as soon as La Réjane returned to the style of play and art which made her famous and which is her unique and individual quondom. The fantastic comedy atmosphere of the more wholesome comedy of a generation ago (it is just thirty years since Melhac and Halévy first gave the world this gem) allows free breaths of a purer air. Now the Parisian playwrights write in the tainted fluid of subways and ditches. They think rankness means high rank. It is too often the decay of decadence.

Madame Réjane played the coquettish wife who is bored with the studious husband, with just the artistic light touch that made it the keenest delight. Had it been put on as the first play of her season there would not have so often been a porous plaster appearance in the seating capacity of the house. When her husband came intolerable she was bewitchingly coquettish with her importunate lover. In the famous scene where she appears at her lover's house and offers to marry him, and is turned back by his selfishness to the better choice she deserted. Réjane had full scope for her many shades of expression and art in illuminating witty lines. The play is so comparatively clean from all ugliness of that useless immorality which has been thrown at the public without excuse of any justification in true art that the house was filled continually with the hearty laughter of sane enjoyment which spurred the players to their best. This comedy she interpreted with fascinating foolery and folly's own grotesqueness. Her quick flashes of mind and gesture illumined every phase of this very shallow but truly feminine brain. She was at her best and that best was a joy.

M. Dumény was an excellent second. Of course, this second is the lover, never the husband, in French interest. He wore a wig parted in the back and licked down in front into a barber forelock that indicated to the life the smug self-satisfaction of the conceited idiot. He added just the right method of burlesque abandon which the piece needed, and added a new light on his versatility. The whole work of the company was finished and better in its evenness than has been seen in a number of plays. M. Berthier made an excellent second in the police of the dead who can hear no one especially themselves, and the good old scene of the lovers' quarrel, which he thinks is solicitude for his own health, was delightfully droll. M. Kelm as the fossilized bookworm was gratifying. Mlle. Avril made much of the maid, though rather unsuited to the part by her personality. The rest of the cast were good even to the clever work of M. Bosman in the almost lineless part of the butler. The scenery had a welcome improvement in adequacy.

On the evenings of Dec. 1 and 2 Henri Melhac's three-act farce-comedy, *Ma Cousine*, was revived with the following cast:

Raoul d'Arnay la Hulte.....M. Dumény
Champanier.....M. Berthier
Gaston.....M. Renoux
Biquette.....Madame Réjane
Victorine Champanier.....Mlle. Suzanne Avril
Madame Berland.....Mlle. Jeannin-Kelm
Clotilde.....Mlle. Clery
Rosalie.....Mlle. Rose Lion

This enjoyable trifle was played by Madame Réjane when she was in America before. Probably, because of its saner drollery and to compare her present art with her former, it was greeted with the largest house seen since the opening night. It is too well known to take space in discussion as a play.

As the sousbrette who tries to win back to a dolorous wife her husband's wandering affections gives an excellent chance for Réjane's coquetry in a frolic of animal spirits and honest tinsel of that common-sense yet good-hearted vulgarity she delights in depicting, she joys in letting go those natural impulses which insist on bubbling over in a gambol of gaiety, and the public gladly laughs with her as she plays the comedienne on a lark.

When this famous first act, which, as every one knows, is played with the artist lying on the pillows of a luxurious divan, was first played it created much talk because of the skill it required to keep the audience amused without any ordinary "action." Even to-day there are few clever enough to play it from curtain to curtain effectively but it is no longer as sensational. The public has been surfeited with billowy pillows and lacey negligees. The play gives wide scope for the higher lights of her comedy, yet brings in the full scale of her fantastic drolleries. Its comparative cleanliness was added godliness and greatly grateful.

M. Dumény was artistic as the self-satisfied and erring husband, and Mlle. Avril clever as the flirtatious wife. She and Madame Réjane made the women gasp with envy at the beauty of their dressmaker's creations. M. Berthier and Mlle. Jeannin-Kelm bore the eccentric comedy parts with much credit and well deserved laughter. The scenery was an added pleasure in being better fitted to the greatness of this great artist.

For the matinee and evening performances of Dec. 3, Madame Réjane revived *La Dame aux Camélias* (Camille), by Alexandre Dumas fils, with the following cast:

Armand Duval.....M. Dumény
Saint Gaudens.....M. F. Kelm
Georges Duval.....M. Monty
Gaston Rieux.....M. Renoux
Gustave.....M. Dufroy
Le Docteur.....M. Berthier
Arthur.....M. Duc
Un Commissionnaire.....M. Bosman
Un Domestique.....M. Heurion
Marguerite Gautier.....Madame Réjane
Olympe.....Mlle. Suzanne Avril
Prudence.....Mlle. Jeannin-Kelm
Nichetti.....Mlle. Clery
Nanine.....Mlle. Rose Lion
Anais.....Mlle. Deylla
Ester.....Mlle. Bernou

A real Camille lived and died. In fact, myriads of them have faded as utterly as the flowers which were thrown at their feet. There is only one Camille. Because she was loved by a genius, she is immortal. Her immortalized said it was because he poured the enthusiasm of real love into her story. Love is ever young, and it is not bad art to mount this ever green story with the fashions of to-day. Therefore, few dramas as old but would seem incongruous with New York furnishings and latest Parisian gowns.

To speak of the play would be as futile as dropping salt tears into the salty ocean. The question is, does Madame Réjane add any commentary of vital truth or artistic importance to the library of voluminous volumes on the subject? The unbiased judgment must be a regretful "She does not."

A special gift in any one line makes success too easily won when years of practice have made the instrument attuned. Thus the conqueror sighs for other worlds to conquer, for the highest of earthly honors are not satisfying to the soul worthy honors. The gifted clown is good as a clown, but if he was ambitious enough to make him a good clown, he longs to do lofty tumbling and make the crowd gasp for breath during his thrilling descent.

In the first acts this Camille was a jolly comrade and bewitching woman, whose loving nature and good spirits made hers a companionship to be longed for. Her transitions from mood to mood were so artistic in methods of technique they made her a throbbing reality. The jolly supper party was so well done and natural in its vivacity of ensemble work and was so really jolly a public subscription ought to be started to give her a professional maintenance. The public has been inflicted with many Camilles who were so selfishly dreary and sickly doleful they would attract no one but one with a professional interest—and his profession could be only that of the undertaker.

She reached her highest achievement in the scene with Armand's father and the farewell. Here there was the note of that nobility of self-sacrifice of true love added to her brave fight. Real tears were ploughing through her powder, but her art was so restrained it gave the audience a chance, and they responded with answering tears. Many of them must have been those of gratitude at being spared the spasms they usually have to witness, especially during the writing of the letters. Considered as an evidence of versatility, it was remarkable that a comedienne could do such true and sincere work in serious drama. Great indeed is the artist who is so very great in her line, and yet can satisfy as far as the other extreme. The public has been in the final supreme test of the last act is where she fell far short of greatness. If a gifted caricaturist turns to portraiture, there is always some evidence that the Creator intended him to be a caricaturist. He sees all life a little out of drawing, or oddly emphasized. The picture of Camille's room was a dainty creation, with filmy laces, soft silks and pink lights. This is not by the book, but it was a pretty picture.

La Réjane had evidently made the closest study of the clinical side of illness. With marvelous art, her robust figure indicated the trembling faltering of the weak body after too-long lying on its death bed. Her clinging to the doctor as representing hope of the life she loved was a master stroke. Those vivacious, merry eyes were dull with too-long looking in the ghastly face of Death. Even her lips had the true purple of the last stages of phthisis. But the hand of the artist was the hand of the caricaturist, though that of a master. It was shown by just a little exaggeration of the truth of the awful picture, just a little over-emphasis here and there, feeling and hard to analyze, but nevertheless there. While shown in a number of little things, fine strokes with the camel-hair brush, it affected the whole. It was especially strong in the over true delineation and emphasis on the morbid irritability of the sick. Some women can be ill unto death and be only the more lovable because the great qualities of their souls shine forth. This drawing was true, perhaps, to the self-indulgent life of Camille, but art is idealization of the too true. The result was a forcing of the intellect to admire the wonderful qualities of the master artisan, but a total rebellion of the heart to respond or be touched in sympathy. This is the true and highest test of right art, therefore the judgment must uphold its former ruling, however it is to be regretted. Weighed on the delicate scales of this high test, the supreme comedienne of a certain school is found wanting as a tragedienne.

Why should she attempt it? She is ambitious and great; because she is really great she is ambitious. Though her falling must be regretted, it is to be admired, and but adds respect for the finest qualities of a wonderful artist, but more wonderful woman.

The same desire for truth must make it admitted that she was handicapped with one of the worst of many inadequate Armands seen for many years. Such exasperated characterizations as "Stick!" could be heard freely expressed in the audience. But this is unfair. M. Dumény is an experienced actor of sterling experience, whose very solidity and staid dependability make him a valuable acquisition to a flighty company in many parts and a strange land. It is rather disappointing to see an Armand who looks like a respectable business man ready to retire after more years of post college work than the lover should have seen Summers, and with hair too decidedly thin on top. It is very hard to make the lover of a staid father of a family exciting when he tries to portray young love, however solid the technique.

After a marvelously well done death, which the audience strained forward to catch, for they had become as watchers by a pitifully real death bed, it was a relief to see the artist alive when the curtain was called up many times. Madame Réjane received an ovation and "bravos" which were quite French in enthusiasm. She stepped to the footlights, threw out her hands and cried a grateful "Tanks."

The translation was done by the same hand as was *Taps*, and is found wanting in the same way as far as polish of English, smoothness of dialogue and improvements of the adapter.

In the original German version this drama

was played at the Irving Place Theatre, and met with the hearty approval of admirers of the modern school of drama. One sees the influence of Ibsen without the master's skill in inlaying or breadth of scope in the mosaic's design.

While marred by too much centre seeking and playing to the front, the general improvement of this production over the others toward the modern methods of stage management suited to the modern school of the play and its newness, which brought this lady up against no measures set by a Duse or a Campbell, made the regret universal that her advisors had not chosen it for her first play. The maker of the first furrow across an unplowed field has many advantages.

The story has to deal with the woes of Marie, who was taken from a drunken, thieving Gypsy mother when an infant and brought up in the family of a very respectable Prussian farmer, Mr. Brauer. At its opening, the farmer's daughter, Gertrude, is about to be married to her cousin, George. The first two acts are devoted to building up the life-like of the situations with all the detail of the Dutch school of painting. The thief mother returns, much to the horror and enlightenment of her "calamity child," who sees in her low parentage excuse for her lower nature's strength. Finding herself alone with the man she loves at midnight of the night the St. John's fires are lighted and the witches ride, in her despair at losing him and madness of passion, she throws herself madly into his arms. The passionate intensity of the few minutes at this, the end of the third act, makes a mildly sensational curtain which has been somewhat discussed. Sudermann does not dare to carry the question of heredity, or that of the fight between the pagan of that old cave dweller who is in us all and the conventions of Christian civilization, to any new situation or dramatic sequence, as Ibsen did in *Ghosts*. He only compromises, and has the lover go to the bride he has wronged and leave the loving woman in the empty house she has out-raged. A joyous outlook for all concerned!

Space is lacking for full discussion of the play. As to Miss O'Neill's Marie, she goes as far as cleverness and crude force can go in externals. She has all the many studied effects, which are thrown out with the prodigality of a kaleidoscope and which sometimes almost dazzle in their bewildering plenty. She has been told her voice is wonderful, so she sits back and listens to see how many tunes can be played on it, irrespective of the scene's meaning, till one admires it like the mechanism of a mechanical plant. She has a large electric dynamo. One marvels at its size and mechanism and the force that can move it, one admires the brain that planned it, but does not love the machine for itself.

Her gestures are the wrong conception of the actor's art. The great artist is not the thing itself, but makes the audience create that from his own heart. If she says, "It does not reach your heart," she slaps her lover's heart. If she speaks of her mother's breast, she clutches her own. All her gestures are a volume of too accurate kodak pictures, only interesting and personal to the one who makes them. She works too hard. The audience pays to be moved. She only moves herself. She goes to such extremes she is not human. A great statesman said of Gladstone he was too perfect, he had no lovable faults, human in their weakness. From the moment she appears there is nothing lovably humanly about her. She is the "calamity child" so utterly and she is so cold with her own selfish misery that a ward for hypochondriacs, those pitiful sufferers from melancholia and dyspepsia would be a house of hilarity in comparison. This is not true art. True art has light and shades, moderation in proportions, and is lovably human.

Charles Dalton gave an excellent lover, though somewhat marred by over-elocution and a longing for roses and the centre of the spot-light. McKee Rankin was quite delightful as the gruff and big-hearted landowner, Louis Massen was a manly pastor, and so won the audience that at the end all congratulations went to him for not having won such an impossible wife as this Marie would have made. Sudermann must have been mistaken that there was something womanly lovable in her or that she "loved to serve."

CURRENT AMUSEMENTS.

Week ending December 10.

ACADEMY OF MUSIC—The Wizard of Oz—5th week—34 to 41 times.
AERIAL GARDENS—Closed.
AMERICAN—More To Be Pitted Than Scorned.
BELASCO—David Warfield in The Music Master—11th week—72 to 79 times.
BERKELEY LYCEUM THEATRE—Closed.
BIJOU—May Irwin in Mrs. Black is Back—5th week—35 to 41 times.
BROADWAY—Fritz Scheff in The Two Roses—3d week—17 to 24 times.
CARNegie Hall—Lectures and Musical Entertainments.
CASINO—The Baroness Fiddleticks—3d week—18 to 25 times.
CIRCLE—Vaudeville.
CRITERION—Louis Mann in The Second Fiddle—3d week—17 to 24 times.
DALY'S—Nance O'Neill in Judith of Bethulia—1st week—1 to 8 times.
DEWEY—Thoroughbred Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in The Duke of Killcrankie—14th week—105 to 112 times.
FOURTEENTH STREET—Andrew Mack in The Way to Kennebec—5th week—34 to 41 times.
GARDEN—The College Widow—12th week—30 to 37 times.
GARRICK—Annie Russell in Brother Jacques—1st week—1 to 7 times.
GOTHAM—Dewey Extravaganza Company.
GRAND OPERA HOUSE—The Other Girl.
HARLEM OPERA HOUSE—The Roger Brothers in Paris.
HERTSMAN—SQUARE—Edna May in The School Girl—54 times, plus 7th week—45 to 51 times.
HUDSON—Ethel Barrymore in Sunday—4th week—22 to 28 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in The Mountaineer—3d week—13 to 18 times; Grossstadtluft, 1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—N. C. Goodwin in The Usurper—2d week—21 to 28 times.
LEW FIELDS'—Fields' Stock company in It Happened in Nordland—1st week—1 to 8 times.
LIBERTY—George M. Cohan in Little Johnny Jones—5th week—31 to 37 times.
LONDON—Jolly Grass Widows.
LYCEUM—Charles Wyndham and Mary Moore in David Garrick—23 to 24 times; Mrs. Goring's Necklace—1st week—1 to 5 times.
LYRIC—James K. Hackett in The Fortunes of a King—1st week—1 to 6 times.
MADISON SQUARE GARDEN—Six Day Bicycle Race.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Paula Edwards in Winsome Winnie.
MANHATTAN—Mrs. Flake in Hedda Gabler—4th week—20 to 26 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—The Volunteer Organist.
METROPOLITAN OPERA HOUSE—Conried Grand Opera company in repertoire—3d week.
MINER'S BOWERY—Runaway Girls Burlesquers.
MINER'S EIGHTH AVENUE—Utopian Burlesquers.
MURRAY HILL—Closed.
NEW AMSTERDAM—Humpty Dumpty—4th week—20 to 33 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—From Rags to Riches.
NEW YORK—Woodman—3d week—18 to 25 times.
NEW YORK ROOF—Closed.
OLYMPIC—Closed.
PARADISE ROOF GARDENS—Closed.
PARADISE—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCESS—Robert B. Mantell in Richard III—8 times.
PROCTOR'S FIFTH AVENUE—An Enemy to the King.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Thelma.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wicks of the Cabbage Patch—14th week—109 to 116 times.
THALIA—Closed.
THIRD AVENUE—A Girl of the Streets.
VICTORIA—Vaudeville.
WALLACK'S—The Sho-Gun—9th week—67 to 74 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock Company in Higglely-Pigglely—8th week—54 to 61 times.
WEST END—Rose and Fenton in Twirly-Whirly.
WINDSOR—A Woman's Struggle.
YORKVILLE—Vaudeville.

as she said. Joseph Wheelock was quietly effective, in such good taste and convincing art, he deserved the rounds he received. Gertrude Blinley was the innocent little bride and so charmingly girlish in truly feminine traits that her work was a delight. Ricca Allen made a distinct hit in the little time she was visible as the Gypsy woman. Her sly and fawning ways of the thievish vagabond were almost flawless. Altogether the support was the best seen so far, and was given with such evenly good qualities, regret is sincere that this new piece was not chosen to be the first. It would have meant much to the management. The next play announced is Thomas Bailey Aldrich's Biblical tragedy, Judith of Bethulia. For an actress who is trying to win approval as an American, it seems praiseworthy to present at least one play by an American.

Empire—American Academy Matinee.

The first matinee of this season was given by the senior pupils of the school at the Empire Theatre Thursday afternoon, Dec. 1.

The first play was John Ernest McCann's *Smoke in one act*. It was produced with the following cast:

Philip Fernbrook..... Paul A. Tharp
Jenkins Jenkins..... C. MacLean Savage
Colonel Blenharassett..... Irving J. Lancaster
Lucy Blenharassett..... Mary Agnes Hamilton

The second play was Hermann Sudermann's *Johannsfuehrer*, translated by Charlotte Porter and H. C. Porter, and given with the following pupils in the cast:

Vogelreuter..... Willis D. Howe
Mrs. Vogelreuter..... Margaret Ellsworth
True..... Katherine Keppell
George von Hartwig..... Albert W. Meyer
Marlike..... Mary Lawton
A Lithuanian Vagrant..... Louise Coleman
Haffke..... Morris Frankenstein
Plotz..... Edward Hemmer
Housekeeper..... Caroline A. Bulow

Smoke, by John Ernest McCann, is a delightful play and written with a fine literary distinction that makes its hearing a pleasure. It tells of an elderly artist who is loved by youth and beauty, whom he loves in return, but, knowing it only a girlish fancy, he goes away and leaves her to the youth who frantically adores her. Written with the touch of a poet, it appeals with its fine note of self-sacrifice.

Mary Agnes Hamilton was quite charming as the girl, despite her make-up. Paul A. Tharp looked manly as the artist, but was hampered by over-naturalism in quiet tones. The others were quite as forceful as the parts required.

The second play, in the better literature of its translation, was a points of stage business and ensemble work, modernness of the methods (suited to the school of this drama) of the producer, Charles Jehlenger, surpassed a professional performance now being given further down the street, and the people looked young enough to supply the tinder to be wholly swept by the fires of St. John, or any other holy or unholy saint. But, some day there will appear a Marie who will not get on the nerves of the audience by whining and mewling continually like a sick kitten, and the public will learn that here is a great study of a living vitalized woman. The present interpretation current makes the audience writhe under a complaining melancholia so plainly the hypochondriasis of an insanity whose next stage is homicidal, till they furtively reach for the button which calls the madhouse ambulance.

Mary Lawton did wonders with the part when she overcame the child, and the snow-white make-up. She was thrilling at the times she used her natural tones, and, though awkward and amateurish inadequate to the big scenes, has much emotional power, which ought to carry her far. Albert W. Meyer has a temperament and appearance which ought to make him successful when experience has made him more sure of the points he has the right personality to make. Katherine Keppell charmed with the girlishness and truth of her rendering of what is one of the best short ingenious parts of recent literature. Louise Coleman would have been a hit if she had read the bag as well as she looked it, but only two words were distinctly heard. Morris Frankenstein has the rare combination of sincere feeling and comedy powers. There is something in the future for him when he acquires the confidence of practice and learns how to make his points and hold them. Willis D. Howe had excellent moments of the bluff land owner, but of course lacked the big heart possible to be shown in this role by an experienced actor. He was too abrupt in his transitions. Margaret Ellsworth, Caroline A. Bulow, and Edward Hemmer did fairly good work in small bits, but suffered from over make-up. This is a fault of youth and all beginners, and marks greatly, often quite ruining what might be a pleasant picture. The charm of amateur and all entertainments given by the young is that certain bloom of freshness on the peach which is too often rubbed off by a few seasons of one-night stands. All friends must wish that they were not allowed to kaisomline their fresh young faces an inch thick and line them with broad streaks of black about their sparkling eyes, thus losing much in convincing naturalness and lifelike charm. At the same time their friends wash their faces they might sew up their pockets.

Metropolis—The Vacant Chair.

Comedy-drama in four acts, by Theodore Kremer. Produced Nov. 28, 1904.

John Putnam..... George Heath
Charles Mansfield..... Franklin Ritchie
Mike Muldoon..... W. Blacklock Woodall
Hinton..... Richard West
Isidore Sardou..... Ruddy Struck
Francis Vah..... Frank Clark
Raymond Runt..... Benjamin Taylor
Ralph Jordan..... Louis Bond
Fred Hayes..... Harry Meers
Ruth Putnam..... Ruth Holt
Ella..... Baby Abbott
Susan Crawford..... Belle Gaffney
Lizzie Slapton..... Lola Morriss
Mrs. Charles Holtz..... Grace Kruse
Mamie Vinnette..... Fanny Abbott
Vivian Lee..... Louise Hearn

The Vacant Chair, by Theodore Kremer, had its initial performance in New York at the Metropolis last week, under the direction of Forrester and Mittenhal. It was excellently presented by a capable company, and its staging was effective. Although of conventional melodramatic type, it is superior to some recent works by its industrious author, who, in this play, has employed comedy methods to a degree unusual with him, the result being more pleasing.

The story deals with the marital infidelities of John Hunter and his wife. Hunter, who is a struggling young architect, has unexpectedly received an important order, being commissioned to draw the plans for a large public building. Instead of telling at once the good news to his wife, he decides to say nothing until he can surprise her with the sight of the completed drawings. He works late every night at the office and excuses these absences from home by saying he was "at the club." This apparently innocent subterfuge has fearful results. It is used by a couple of pretended friends to wreck his happiness. One of the plotters is his cousin, Susan Crawford, who is in love with him, and the other is a trusted acquaintance, Charles Mansfield, who is madly enamored of Putnam's young and pretty wife. They co-operate to persuade her that Putnam is faithless and leads a double life. Frenzied at the supposed deception, she goes away with Mansfield, only to be tricked by him with a mock-marriage. Meanwhile, Cousin Susan does her best to fill the "vacant chair" of her hapless rival, but in vain. She cannot supplant her. After many exciting episodes, the husband and wife are reunited, and their false friends meet death during an earthquake.

Franklin Ritchie displayed his well-known abilities in a vigorous delineation of the treacherous friend, Charles Mansfield, and George Heath rendered the role of Jno. Putnam with a dignified distinction of manner. Fanny Abbott made a notable hit as Mamie Vinnette, a matinee girl, and Grace Kruse did clever work as Mrs. Charles Holtz, a jaded streetwalker, as Ruth Putnam, made a good impression, and carried the difficult

role of the deceived wife with considerable success. As Mike Muldoon, W. B. Woodall furnished entertaining comedy, and Lala Morriss, as Lizzie Slapton, was refined and vivacious in her sourette role. Ruddy Struck, as Isidore Sardou, appeared as an eccentric Frenchman, and Baby Abbott was a remarkably precocious "kid." Other roles were well cared for by Richard West, Frank Clark, Benjamin Taylor, Louis Bond, Harry Meers, and Vivian Lee.

This week The Volunteer Organist.

Third Avenue—The Secret of the Subway.

Melodrama in five acts by Jean Caldwell. Produced Nov. 28.

Jim..... Master Jack Sidney
Mr. Forsyth..... Herbert Colby
Richard Hardee..... Roland Osborne
Jack Tar..... Jack Oatley
Charles Deane..... B. B. Smith
Jack Martin..... William Seward
Red Mike..... T. Hogan
Sullivan..... F. Murphy
Pietro..... W. Kay
Rose Forsyth..... Carrie Eckhart
Valencia Cazoletti..... Ann Singleton
Cordella O'Flaherty..... St. George Hussy
Meg..... Grace Murdoch
May Hardee..... Jean Caldwell
Harry Sterling..... C. Van Dyne
Dennis Mahoney..... W. T. McGraw

Last week Jean Caldwell's *Secret of the Subway* was produced at the Third Avenue. The play is drawn on conventional lines, the only difference between this and the regular run of melodramas at this house being in the number of murders, fights, robberies, etc. There were too many such disturbances. There is no secret in the play, the Subway scene merely introducing a mild thrill in the form of an attempted murder, rescue and pasteboard car, used several seasons ago in much the same manner in *The Bowers After Dark*; but some of the acting is good, and pleasing specialties are furnished by Jack Sidney and St. George Hussy.

Perhaps the best appearing and acting member of the cast was Ann Singleton, as the arch-villainess, Valencia. Her gowns, like her general appearance, were away above the average in such plays, and it was hard to think that such a "nice" person would rob and murder in cold blood. Master Jack Sidney was full of action as the newsboy and rattled his lines off glibly, though perhaps in too smart a way. Miss Hussy as Cordella was a rollicking, robust and excellent Irishwoman; and she gave a very clever impersonation. C. Van Dyne as the hero had only a few moments in three of the seven scenes, but managed to look well and act his part pleasingly. What more could he do? Carrie Eckhart as Rose was at her best in her lighter scenes at the beginning and end of the play. A word must be said of B. B. Smith's (if that is his name) warden at Auburn prison. He merely had to sit at a desk and say something, but he was perfectly natural, while every actor around him took more or less liberty with the human race. This week, Lillian Mortimer in her new melodrama, *A Girl of the Streets*.

Windsor—The Fatal Wedding.

The Fatal Wedding was the card at the Windsor Theatre last week, and drew the usual crowded houses. Master Lennon as Howard Wilson made a manly hero, and Vessie Farrell as Mabel Wilson was pleasing to Windsor patrons. Others who did well were Berton Churchill as Robert Curtis, Julian Ralph as Cora Williams, and Little Cora Quintan as Jessie. Gertrude Haynes and her Celestial Choir were also well received. This week's attraction is *A Woman's Struggle*.

At Other Playhouses.

MAJESTIC.—A China Doll closed on Saturday night, and is succeeded by Winsome Winnie. Dorothy Vernon of Haddon Hall will follow for two weeks and be succeeded by Piff. Puff for one week. Babes in Toyland will then come for three weeks and on Jan. 23 Buster Brown will appear for an indefinite engagement.

MANHATTAN.—This is the last week of Hedda Gabler. On Monday the new drama, Leah Kleschner, will be produced by Mrs. Fiske, supported by the Manhattan company.

BROADWAY.—Fritzi Scheff will follow The Two Roses with a series of revivals of popular operas, including *Fatinitza*, *Die Fledermaus*, and *Madame l'Archiduc*.

LYCEUM.—Sir Charles Wyndham will to-morrow (Wednesday) night appear in Mrs. Worthing's Necktie.

EMPIRE.—The Duke of Killcrankie is in its last three weeks and will be succeeded by Maude Adams.

CASINO.—Isabel D'Armond has replaced Toby Claude in The Baroness Fiddlesticks, which has been improved by J. Cheever Goodwin.

AMERICAN.—More to Be Pitied than Scorned, which has been seen on the East Side, is the attraction here.

WEST END.—Billy B. Van in The Errand Boy pleased large audiences here last week. This week Twirly-Whirly, with Ross and Fenton featured, is the bill. The performance will be noted in THE MIRROR next week.

STAR.—From Rags to Riches is the bill.

CIRCUSES CEASE CONFLICT.

After fifteen years of rivalry Barnum and Bailey and Ringier Brothers have agreed to use fewer bill boards and more newspaper space and mutually arrange their routes and do such things as will result in dignifying and bettering their business.

R. F. Hamilton has issued a statement which says in part:

James A. Bailey and the Ringier Brothers have met and agreed upon a future programme that is likely to confer lasting benefit upon every one engaged in the circus business. While there is no foundation for even a suspicion that any merger or combination is involved, sufficient has transpired to warrant the statement that a most thorough understanding has been arrived at by which the vast and important interests of these two great shows will be conserved. Window lithographs will, to a great extent, be dispensed with, and the newspapers used more extensively. Other unfavorable conditions will be met as they arise, and all unjust discriminations or attempts to levy illegal and excessive fees of any kind will receive prompt and proper attention.

BLANCHE BATES IS TOP-LOFTY.

Word comes from Denver that the Belasco management has rented a three-story brick dwelling opposite the stage door as a dressing-room for Blanche Bates during her engagement there this week in *The Darling of the Gods*. The star objected so strenuously to the basement dressing-room in the theatre that the drawing-room of the residence will be furnished as a dressing-room, and the second floor will be utilized by Miss Bates' two Japanese maids. A canopy-covered carpet from door to stage entrance will be the last touch of elegance.

FRED C. WHITNEY BETTER.

Frederick C. Whitney, the theatrical manager, who for some days has been so ill with pneumonia that his life was despaired of, is much better. Drs. Navell, Bryan, and Janeway after a consultation held on the night of Nov. 30 at the patient's residence, No. 225 West Seventieth street, announced that Mr. Whitney was practically out of danger.

MARGARET ILLINGTON'S ENGAGEMENT.

Margaret Illington, who arrived from Europe on Nov. 29, was once engaged by Charles Frohman for the title role in the forthcoming production of Arthur Wing Pinero's play, *A Wife Without a Smile*, at the Criterion. Her starring tour will likely be postponed until next season.



Madame Janauschek in Her Prime.

AT THE LEAGUE.

The social meeting of the Professional Woman's League was well attended Nov. 28. "Aunt" Louisa Eldridge, the acting president, read notes of regret from Sir Charles Wyndham and Mary Moore. Inez Crabtree, the newly elected permanent chairman of the Music Committee, provided a very entertaining programme. Agnes Christinson, a pretty young violinist from Copenhagen, played "Wiegenlied," "Romance" and Weinlawski's "Mazurka," with broad conception, pure tone and a dainty individuality of style. An aria from *Juda* was charmingly sung by Mary Hawes. Grace Ainsworth, hostess of the day, accompanied. A contralto solo, "I Love You," by Grace Chambers was warmly received. Mrs. Chambers has a voice of rich quality that she uses with finished art. After the programme refreshments were served and a pleasant social hour was enjoyed by the many guests.

May Cornell Aitken arranged and presided over a delightful programme at the League yesterday afternoon. It was an entire Browning programme. The opening number, a piano solo by Miss Wright, was warmly received. Henrietta Kohler sang "You'll Love Me Yet," "I Send My Heart Up to Thee" and "The Years at the Spring," all Brownings' verse set to music. Miss Kohler's interpretations and lyric voice were most pleasing. "The Philosophy of Browning," a carefully prepared study, was charmingly read by Mrs. Albert Sallinger. She had grasped Browning's subtle philosophy with true art and sympathy. Estelle Davis read the prologue to "Pippa Passes" with poetic feeling and good elocution. "Aunt" Louisa Eldridge announced with sorrow the recent demise of Isadore Rush, Madame Janauschek, and Mrs. Gilbert, members of the League. A progressive euchre with prizes takes place at the League Club House this afternoon at 2.30. The annual bazaar at the Waldorf-Astoria Hotel, Dec. 15 to 17, will be an interesting affair, and promises to net the League a large sum of money.

M. ALFRED GIRAUDET.

Under the auspices of the American Academy, the first lecture upon The System of Delsarte, by M. Alfred Giraudet, was given in an arge Lyceum last Saturday afternoon. The four lectures comprising the course are given in French, and are illustrated by the lecturer with many charts, expositions of facial expressions and gestures.

He has an attractive personality and speaks rather slowly and with faultless enunciation and pronunciation. His enthusiasm for his master, François Delsarte, with whom he studied for years, was distinctly refreshing.

Frequent repetitions during the first lecture assured his auditors that the Delsarte system was not gymnastics. Delsarte was primarily an instructor of operatic singers. Such physical exercises as he used were to make the body the ready servant of the will. The first part of each lesson was devoted to diction, then followed explanations and the philosophy. After telling about Delsarte and those disciples nearest and dearest to him, the principles of the system were rendered in somewhat aphoristic style. Pursuit of the study of expression was shown to fall into certain divisions, and the hearers were warned: "If you fail in expression you deceive."

IBSEN RALLIES.

Still another report from Copenhagen is to the effect that Ibsen, instead of being in a critical condition, is improving.

GOSSIP OF THE TOWN.

Mattie Earle, after a twelve weeks' illness in a hospital in Cleveland, has been removed to the home of her sister, 2129 Spring Garden street, Philadelphia, where she would be very glad to see or hear from friends.

The annual memorial service given by New York Lodge No. 1, B. P. O. Elks, in commemoration of the brothers who have died during the year, was held on Sunday evening, Dec. 4, in the Hudson Theatre.

Leonard Parker, of the Her Mad Marriage company, narrowly escaped instant death at Rochester, N. Y., on Nov. 27. He thoughtlessly stepped into an open elevator well at the Hotel Bristol, and dropped through five floors to the cellar. He was painfully bruised, but no serious results are anticipated.

A license was taken out on Dec. 1 in Philadelphia for the wedding of Nellie Follis, a Chicago actress, well known in New York, where she has appeared in several musical comedies, and Edward W. Burdick, a wealthy corporation lawyer, with offices at 44 Wall street, New York.

Mr. and Mrs. Nason wish to thank their many friends for their kind letters of sympathy and condolence.

Logan Paul, through his attorneys, Milliken and Nicholson, obtained a judgment in the Municipal Court, Eighth District, on Nov. 30, against Martin Julian for \$80 for services rendered in The Heart of a Hero company, and \$90 for failure to give the two weeks' notice as required by his contract.

John T. Tierney has left the hospital in Baltimore, where he has been confined for the past eight months for an operation on his hip, and will now go to Jacksonville, Fla., where he will spend the Winter, hoping to regain his former health.

Bettina Gerard in The Marriage of Kitty, Richard Obee, representative, chosen in Kansas because of adverse railroad conditions and unsatisfactory bookings.

Anna Fitzhugh, who left the cast of The Baroness Fiddlesticks at the Casino for some days on account of an attack of laryngitis, resumed her part in the production on Nov. 29.

Carolyn Lilja, who was the Edith in the London Prince of Pines company, assumed at short notice the Dove in Woodland at the New York Theatre.

Mrs. Charles Overton, of London, accompanied by two of her children, will spend the Winter visiting her sister, Mrs. Charles A. Stevenson, at Larchmont.

Lionel Barrymore has recovered from a severe attack of pneumonia and will reappear in his role in The Other Girl at the Grand Opera House this week.

John Drew played in the one hundredth performance of The Duke of Killcrankie at the Empire on Nov. 30. There were no souvenirs.

James K. Hackett, who opens to-night at the Lyric in his new play, The Fortunes of the

King, while in Washington last week addressed a large body of Georgetown college students on the subject, "Life and the Stage."

Louis Mann gave a professional matinee of The Second Fiddle on Nov. 30 at the Criterion. After five curtain calls he made a speech. Among those attending were Fritzi Scheff, Ethel Barrymore, Edna May, and Nat Goodwin.

Louise Thorndyke was granted an absolute decree of divorce from her second husband, Frederick Gowing Calhoun, on Nov. 30, by Judge O'Gorman of the Supreme Court. She was formerly the wife of Dion Boucicault.

May Yohe arrived from London on Nov. 29 and began her tour of the vaudeville theatres at Hammerstein's on Dec. 5.

Olive Helaine Briscoe has recovered from her long and serious illness, and is visiting her sister in Columbus, Ohio.

Two hundred members of the Missouri Society of New York attended the performance of Sunday on Nov. 28 at the Hudson Theatre. Ethel Barrymore was given an ovation. Henry B. Harris, manager of the theatre, was discovered to be a native of Missouri, and was elected a member of the society.

Roland Carter has replaced Arthur Sanders as Major Thorne in Mrs. Black Is Back, and Lillian Kavanagh is another addition to May Irwin's company.

Marie Cahill has been quite ill, and for a time it was feared that she would not be able to play her part in It Happened in Nordland, at Lew M. Fields' Theatre.

Six Persons, the playlet that was suggested to Israel Zangwill by a remark of Oliver Wendell Holmes, was presented by Isabel Irving and Wilfred North at a curtain-raiser to The Climbers at the Princess on Nov. 28. The playlet received much applause and remained through the week.

David Belasco denies the report coming from Pittsburgh that he had been trying to negotiate for a lease of the Alvin Theatre in that city.

Joseph M. Weber, Florenz Zeigfeld, Jr., and their associate stockholders in the Weber and Zeigfeld All Star Stock company on Nov. 30 filed with the Secretary of State at Albany a certificate of dissolution preparatory to incorporating later. The dissolution is for the reason that the incorporation certificate does not correctly express the intentions of the incorporators.

Nearly a hundred actresses have made dolls dressed to represent themselves in character for the doll bazaar in aid of the New York Home for Destitute and Crippled Children, which will open in the East Room of the Waldorf-Astoria Hotel on the afternoon and evening of Friday, Dec. 9. Among the actors and actresses contributing dolls are Eleanor Robson, Fritzi Scheff, Fay Templeton, Viola Allen, Maggie Mitchell, Margaret Illington-Frohman, Sarah Truax, Florence Bindley, Christie McDonald, Grace George, Josephine Cohan, Dorothy Hunting, Bessie de Vole, Adelaide Thurston, Robert Edeson, Peter F. Dalley, Frank Daniels, and Jefferson de Angellis.

Sarah Frances Clark, society entertainer, and Lena Duthie, soprano, gave an interesting programme of readings and songs in the Myrtle Room of the Waldorf-Astoria on the evening of Dec. 5.

Seeing smoke coming through a window on the west side of the Gotham Theatre, in 125th street, at the matinee performance on Dec. 4, a woman cried "Fire!" and a panic resulted among the 900 people in the audience. The frightened people all made for the street, but went back to their seats when they learned that the smoke came from the upsetting of a stove by some boys in a shack in the vacant lot adjoining the theatre.

Tommy Russell, brother of Annie Russell, who made himself famous in the title role of Little Lord Fauntleroy many years ago, will return to the stage within a fortnight. He has been in the insurance business for some time. Under the management of Robert Grau he will make a tour in vaudeville, using a one-act play written by himself.

Percy Parsons, who has been singing the role of Sha-Man in the Sho-Gun at Wallack's, is playing the title role during the illness of Edward B. Martinelli. He has made a decided hit in the part.

George MacDonald, a protégé of Mrs. Bessie Lee Lestena, is in London.

MUSIC NOTES.

The Philharmonic Society's second concert of the season was conducted by Edouard Colonne, the celebrated French leader. The music was for the most part by French composers. M. Colonne only strengthened the impression of great power given by his work last season. Anton Heikling played a "cello concerto by d'Albert for the first time here.

David Bispham gave the last of the series of classic song recitals in Mendelssohn Hall Wednesday afternoon. Marguerite Hall assisted Mr. Bispham.

The operas for the week at the Metropolitan Opera House are *Lucresia Borgia*, *Tannhauser*, *Parafal*, *Cavalleria Rusticana*, and *Don Pasquale*. Last night *Lucresia Borgia* was sung for the first time in New York for years. The cast included Caruso, Scotti, Barr, Rossi and Edith Walker. The new tenor, Francesco Nullo, made a favorable impression at his first appearance.

The first of the series of Symphony concerts for young people was given in Carnegie Hall Nov. 28. Frank Damrosch conducted and gave explanations of the different compositions rendered. David Bispham was the soloist.

The famous Kneisel Quartette was heard in a second concert in Mendelssohn Hall Thursday evening. Josef Hofmann assisted.

A song recital was given by Francis Rogers in Mendelssohn Hall Tuesday afternoon. His beautiful baritone voice showed marked improvement. The Schumann song cycle, "Dichterliebe," was charmingly sung.

Calve, who was reported ill with appendicitis in Vienna, is improving.

Franz Vescey, the boy violinist, will give his first concert in New York Jan. 10.

Madame Jeanne Franko gave a violin recital in Carnegie Lyceum Tuesday evening. She had the assistance of Kathryn Heyman, pianiste, and Julian Walker, baritone.

Susan Douglas Edson, a mezzo soprano, was heard in recital at the Waldorf-Astoria Tuesday afternoon. The eight numbers of her well chosen programme pleased her audience. Her assistants were Julie Weinstein, violinist, and William H. Barker, pianist.

Nellie Baylies made her debut as a violinist in Mendelssohn Hall Tuesday evening.

The opening concert of the thirty-second season of the Oratorio Society was given in Carnegie Hall Tuesday night, under the direction of Frank Damrosch. A dignified programme was rendered, including Brahms' "German Requiem," Etta de Montjau and David Bispham sang the solo parts.

Heinrich Mehn, a popular baritone, gave an interesting recital in Mendelssohn Hall Friday evening.

The Girl and the Bandit, a new comic opera, was produced in Newburg on Nov. 28 by the Frank Perley Opera company. The music is by Fred Coltwight, and the book by Mrs. A. C. Tyler and Mrs. J. Cheever Goodwin. Vira Gillette, Joseph Miron and Walter Jones played the leading roles.

MATTERS OF FACT.

Richard E. Disney, who has withdrawn from the Forepaugh Stock, Cincinnati, has played character comedy and eccentric business with some of the leading attractions, winning good praise for his performances. He is now disengaged and may be addressed at 2137 Gilbert Avenue, Cincinnati.

Sidney J. Cowen, counsellor-at-law, and a former assistant corporation counsel of New York city, has offices at 302 Broadway. He will conduct litigations of a civil or criminal nature in the State courts in any State in the Union.

Arthur B. Jennings is getting his share of applause as Tip Taylor, the bare-knuckle boy, in Eben Holden.

Good time in January can still be secured by high-grade attractions at the Park Theatre, Manchester, N. H.

Perfida West, who replaced Elizabeth Lea as leading lady of Robert Edson's company, has received many flattering notices for her work in this part.

Madame E. S. Frelsinger, who is making costumes for many of the leading Broadway stars, has received many encomiums for the artfulness and the originality of design. Her creations have long been the envy of the patrons of the best. Madame Frelsinger is located at 127 West Forty-first Street.



THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

Mabel McKinley, Will H. Murphy and Blanche Nichols in their new sketch, From Zaza to Uncle Tom; Fred Hallen and Mollie Fuller, Glinseretti Troupe, Warren and Gardner, Paul Barnes, Gorman and West, Three Madcaps, Kimball and Donovan, Carter and Bluford, the Zarnes, May Evans, biograph.

Pastor's.

John Ford and Mayme Gehrue, Collins and Hart, Mr. and Mrs. Harry Thorne and company in a new sketch called She's Awake; Crawford and Manning, Willie Hale and Frances, the Vedmars, the Sharples, the Bradys, Carey-Cotter Trio, Philbrooks and Reynolds, Violet Villiers and Rosa Lee, Burton and Taylor, vitagraph.

Proctor's 125th Street.

Thelma, with William J. Kelly and Beatrice Morgan in the principal roles. Olio: The Queen's Fan, Sydney Grant, the Gregsons, McGrath Brothers, George Holden, motion pictures.

Proctor's Fifty-eighth Street.

Isabel Irving in Six Persons, Mansfield-Wilbur company, Champagne Dancers, Genaro and Bailey, Haines and Vidocq, Four Otts, Rossi Brothers, Collins and Hawley, Michal Braham and his dog, Viola Duval, motion pictures.

Proctor's Fifth Avenue.

An Enemy to the King, with Edwin Arden, Isabelle Evesson, Wallace Erskine, Sol Alken, Marion Berg and Gerald Griffin in the cast. Vaudeville: Eugene Tessier, Gansch Sisters, the Rolfs, Inness and Ryan, William B. Smith, Rice Brothers, Add Hoyt, Helen Scholder, motion pictures.

Proctor's Twenty-third Street.

Girl with the Auburn Hair (second week), Kauffmann Troupe, Mr. and Mrs. Perkins D. Fisher, Le Roy and Clayton, Four Rianos, Abbie Mitchell and her Four Southerners, Harry B. Lester, Zara and Stetson, Hedrix and Prescott, Rome and Ferguson, Fred Zobelie, Robin, Harry Lyons, motion pictures.

Hurtig and Seamon's.

Rosario Guerrero, Edwin Keough and Dorothy Ballard, Three Crane Brothers, Sabel Johnson, Roberts, Hayes and Roberts, Zeno, Carl and Zeno, Prentice Trio, Johnnie Carroll, moving pictures.

Hammerstein's Victoria.

May Yohe, George Evans, Maggie Cline, Ten-ichi Troupe, Eight Collins, Nichols Sisters, Herbert's dogs, Tony Wilson and Heloise, Milt and Maud Wood, Mlle. Amoros, vitagraph.

Circle.

George Fuller Golden, S. Miller Kent and company, Eight Vassar Girls, Seven Grunath Sisters, Yorks and Adams, Howard Brothers, Piccolo Midgets, Three Florence Sisters, Powell's Marionettes.

Yorkville.

Empire City Quartette, O'Brien and Havel, Four Emperors of Music, Victor Moore and Emma Littlefield, Scott Brothers, Theodore Morse Trio, the Great Leon, Gledmond and Rice, Will Leonard, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Harry Gilfoill headed the bill and scored heavily with his whistling and imitations. The Smedley-Arthur Sketch Club proved one of the most pleasing numbers, presenting their well-known and always acceptable sketch, The Little Mother. The children, Edwin and Edwin Booth Smedley, are extremely clever and show an intelligence in the reading of their lines that is remarkable. It is evident that their education is being carefully looked after during the hours that they are not before the public. Thomas J. Ryan and Mary Richmond made the laughing hit of the programme in Mike Haggerty's Daughter, one of Will M. Cressy's best efforts. Mr. Ryan has a thorough grasp of the Irish character, and his partner played the contrasting part in such a way that every ounce of humor was brought out with full force. Digby Bell scored with his monologue, which included a recitation in the "tough" dialect, in which Mr. Bell is so proficient. Cole and Johnson (second week) the Pantzer Trio, Trask and Gladden, Campbell and Caulfield, Clifford and Burke, Wilton Brothers, Lillian Le Roy, Adair and Dahn, Powers and Freed and the biograph were also shown approval. Miss Le Roy deserves a special word of praise. She has a good voice and uses a special and unique setting for one of her selections.

PROCTOR'S 125TH STREET.—An Enemy to the King gave the members of the stock company unusual opportunities, of which full advantage was taken. William J. Kelley, the new leading man, distinguished himself by a virile performance of the part of De Launay, and Scott Cooper and John Westley were also in the picture. Julian Reed and H. Dudley Hawley deserve mention. Beatrice Morgan as Julie, Bessie Barriscale as Jeannette and Willa Keys as Giralda, the gypsy, gave excellent performances. The settings and costumes were in good taste. The olio embraced Lavine and Leonard, Lillian Ashley, Barry and Wilson, the Rolfs and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—A well selected bill drew good houses and proved conclusively that first-class vaudeville is preferred by the patrons to the second or third class combinations that were canceled to make room for it. The wonderful Toozoonin Arabs with their wild and reckless tumbling; George Evans, with his smooth voice and entertaining monologue; the Six Reed Birds in the smart sketch, Dodging the Dodgers; McWatters, Tyson and company in their splendidly staged turn; Sydney Grant, the popular mimic and story teller; the Four Rianos, excellent comedy acrobats, in an amusing and original specialty; The Queen's Fan, Searl and Violet Allen, Klein, Ott Brothers and Nicholson, and the motion pictures made up a bill that did not show a weak spot.

PASTOR'S.—Ten Brooke Lambert and company were the star feature of an interesting programme, and their skit, Professor Schmalz's Academy, having no dull moments, kept the house in roars. Good singing was also a feature of the act. Janet Melville and Evie Stetson were an extra attraction. It goes without question that they were superbly and tastefully gowned, and some of the women in the audience were so interested in studying the marvelous dresses and hats that they paid no attention to the excellent act done by these two clever women, who do a genuine vaudeville turn, full of those quaint little touches that have always distinguished their work. The Pajama Boys, new quartet made up of the three Leando Brothers and Feeley, presented an acrobatic comedy

turn that went very well. They are dressed in pajamas and indulge in some antics in a dormitory before going into a series of very good tumbling tricks. Mr. and Mrs. C. Buckley and Vic Leonzo were a special feature and won a good many hearty laughs in A Busy Manager, a skit composed of a lot of nonsense loosely but amusingly strung together. McIntyre and Rice have a decidedly funny turn in Brannigan and the Leading Lady. Dolline Cole, C. W. Littlefield and Mooney and Holbein were as successful as usual. Louise Wilkes and Amy Butler put on a new act, consisting of three songs, with changes of costume for each. The act is neatly dressed and made a nice tidy hit. Gilday and Fox, Higgins and Phelps, Marville and Gleason, Carl Herbert and the vitagraph were also on hand.

CIRCLE.—Fred Niblo was seen for the first time in this city since his return to vaudeville, and to say that his welcome was enthusiastic is putting it very mildly. Mr. Niblo's long retirement from the vaudeville stage, during which he was in management, has not dulled his sense of humor; in fact, it has sharpened it, if anything. Mr. Niblo has always been known as a rapid-fire talker, and during the twenty minutes he is on the stage he gets in about three times as many witty remarks as the average monologist. He never waits for laughs, or finds fault with an audience because it fails to grasp the subtle meaning of some jest. He goes merrily on his way, hit or miss, and the result is that his hearers are kept in a constant state of bubbling hilarity. If they miss one joke the next one hits them so quickly that they have no time to worry. Mr. Niblo must be credited with a distinct personal triumph, and his decision to return to the platform is one of the happiest events of the season. Stuart, the Male Patti, repeated the big hit he made at Hammerstein's a few weeks ago, and was encored again and again for his excellent rendition of several well chosen selections. His dresses caused the women to fairly gasp in admiration, as they are extremely beautiful. Charles Burke, Grace La Rue and the Inkey Boys, and the Messenger Boys' Trio were thoroughly appreciated, and the juggling tricks of Charles Hera were applauded. An extremely good dancing act was put on by Bisset and Scott, who are very clever in their line. Della Fox was the "headliner," and the Three Yocarrays, very clever and original acrobats; Staley and Birbeck, with their wonderful transformation, and the new views on the vitagraph won approval.

HAMMERSTEIN'S VICTORIA.—The Four Mortons played a return engagement and repeated their great success. McMahon's Watermelon Girls and Minstrel Maids made a hit second to none in the strong bill. The act is put on neatly, the girls are all clever singers and dancers, and the act is just long enough to make the audience want more when it is over. The first part was followed by the watermelon scene,

number of things in obedience to the requests of his master. The animal really appears to understand the words that are spoken to him, and the act made a decided hit. Hedrix and Prescott, Naomi Ethardo, Olson Brothers, Eva Merrill, Smith and Baker, and the motion pictures were also in the programme.

HURTIG AND SEAMON'S.—Hal Godfrey presented for the first time in Manhattan his new sketch, The Liar. It deals with a bibulous man whose wife is a Spiritualist. He arrives home in the early morning dressed in a masquerade suit, and finding his wife waiting up for him, turns down the light and in the semi-darkness poses as a spirit. He gives her some water, pretending it is a potion that will make her husband tell the truth. She gives it to him later on, and he does tell her a lot of unpleasant truths. There are some other complications, but everything is straightened out before the curtain falls. Mr. Godfrey was assisted by James Devlin, Harold Sherman and others. The Mansfield-Wilbur Company played a return engagement in The Shadow and again scored a hit. Archer's Filipino Girls, four lively damsels, with Carita Day as soloist, were seen in a new act that won some favor. Arthur Whitelaw, comedian; Louise Henry, the "Sal Skinner Gal"; the Marco Twins, Laredo and Blake, Golden and Hughes and the moving pictures pleased.

YORKVILLE.—Paul Spadol's wonderful juggling trick was the feature of the bill. Maggie Cline made her reappearance after a long retirement and scored heavily with her Celtic songs. Other good numbers were by John Ford and Mayme Gehrue, Lola Cotton, Colby and Way, Midgey and Carlisle, Wilkes and Alexander, and the vitagraph.

TROBA COMING TO AMERICA.

Troba, the famous European juggler, equilibrist and strong man, is coming to America and will open on the Keith circuit on Jan. 16. After a series of triumphs on the Continent Troba went to London and created a sensation at the Oxford Music Hall with a series of feats that surprised even the most hardened patrons of the halls. In his early days Troba was an acrobat and headed a troupe of gymnasts for ten years. During his spare time he perfected himself in his present act, which required years of practice before it was in proper shape for presentation to the public. In addition to great deftness in juggling the smallest objects Troba possesses marvelous strength, which enables him to lift weights that would stagger some of the most famous strong men of the present day. His final feat is the balancing of a sentry box containing a soldier, on his mouth, at the same time holding at arms length two heavy projectiles, the combined weight of the whole outfit being several hundred pounds. He also jug-

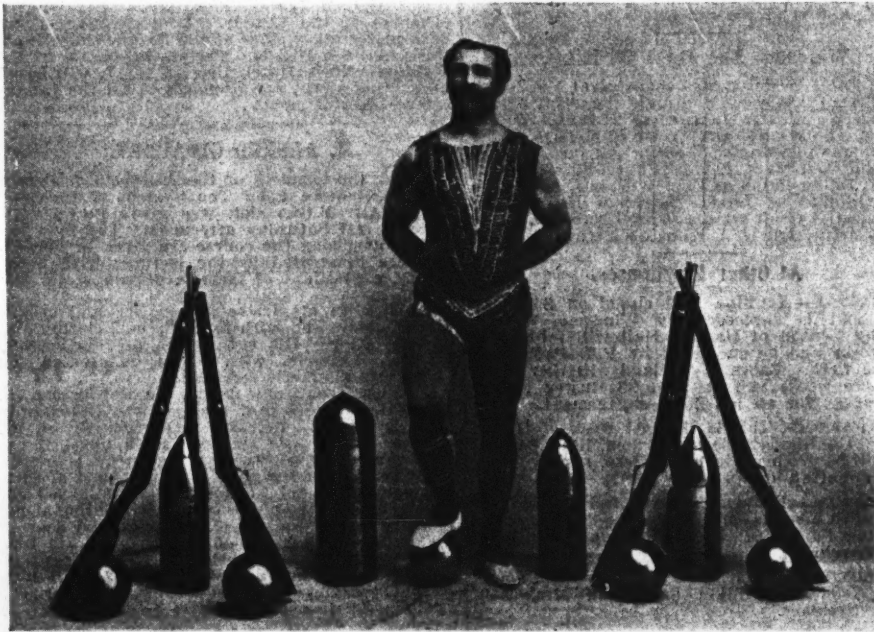


Photo. Charles and Russell, Belfast, Ireland.

TROBA.

which is very prettily staged. Edythe Chappelle was interlocutor and principal member of the little company, and Mr. McMahon was "the man behind," who is responsible for the pleasing nature of the act. Nora Bayes made her reappearance after a long absence and her songs were warmly applauded. Marcel's has reliefs were seen for the first time at this house and proved a fine drawing card. The Three Crane Brothers' rube minstrels came right after the minstrel girls and the act went even better than ever on that account. Chassione, the shadow-graphist; Sig. Germinial, the French baritone; the clever Sandor Trio; Howard Brothers, expert banjoists; Watson and Hill, and the vitagraph were the other numbers.

PROCTOR'S TWENTY-THIRD STREET.—The Girl with the Auburn Hair was seen for the first time this season in New York and repeated the success she has scored on previous visits. George Evans charmed with his amusing patter and songs. May Isabel Fisk, the well-known society entertainer, made her vaudeville debut. Her turn consists of two original monologues, in which she illustrates the troubles of a society woman at the butcher's and in a shoe store. She made a mildly favorable impression, but her act would be greatly improved by the addition of a little more ginger. Her engagement drew a number of box parties, made up of some of the fashionable folk that she was accustomed to entertain before she took the plunge into vaudeville. Edwin Keough and Dorothy Ballard scored heavily in A Vaudeville Surprise, as did Genaro and Bailey in A Cigarette Case. Robert Carter, assisted by Kathryn Waters and Willard Hexter, was seen to great advantage in The Wise Mr. Conn. Hale and Frances, the clever hoopists; Reta Curtis, the charming trick violinist; Kelt and Rusik, Kennedy and Kennedy, the National Trio, and the motion pictures lent variety to the programme.

PROCTOR'S FIFTH AVENUE.—Friends, Edwin Milton Royle's interesting play, was given a careful and pleasing presentation. First honors fell to Gerald Griffin, who did the best work he has done since he joined the company in the role of John Paden. Mr. Griffin demonstrated unquestionably that he is as good in pathos as he is in comedy and his scene in the last act with his son brought tears to the eyes of many in the audience, so earnestly and feelingly was it played. In the earlier scenes Mr. Griffin's comedy was equally telling, and his whole performance is worthy of the highest praise. Edwin Arden had Mr. Royle's old part and played in a way that must have pleased the author. Hugh Ford made his first appearance this season in the strong role of Hans Otto and gave a consistent and convincing performance. Isabelle Evesson as Marguerite was more than pleasing. Wallace Erskine as Karle, Hall McAllister as Hunting, Marion Berg as Jennie, and Gertrude Berkley and John Dillon also did good work. The play was handsomely staged. May Isabel Fisk, whose performance is reviewed elsewhere, was the feature of the olio. Loney Haskell had a lot of jokes about the Subway that were amusing. Michal Braham and his educated butler "Micky" made their American debut with much success. The act is out of the ordinary, as it consists in a one-sided conversation by Mr. Braham, during which the dog does a

gles with three large loaded cannons, which he fires off as he throws them about like so many Indian clubs. That the Keith management expects great things of Troba is proven by the fact that already a full-page advertisement is appearing in the Union Square programme announcing his engagement.

WILLIAMS SECURES CHEVALIER.

Percy G. Williams, who expects to open his new Auditorium in Harlem on January 16, has secured by cable the services of Albert Chevalier, the famous English coster singer, as the star attraction for the opening. The engagement is for six weeks, and after the Auditorium opening Mr. Chevalier will be seen at the Orpheum and Circle Theatres. The salary to be paid will, it is said, be ever larger than the immense sum paid by Mr. Williams to Vesta Tilley when she broke all records at the Orpheum last season. Mr. Chevalier was first seen in this country at Koster and Bial's in 1896, when he made a phenomenal success. He returned the following season, and at the head of a vaudeville company, under Charles Frohman's management, played a season of thirty weeks in the combination houses, which resulted in a great financial loss.

MEREDITH SISTERS TO SAIL.

The Meredith Sisters will sail for Europe tomorrow on the Cedric, accompanied by their mother and a maid. They will open on Dec. 19 at the new Coliseum, London, for an indefinite run, and will remain abroad for at least a year, covering the entire European Continent. While they are in Paris they will secure an entire new wardrobe, which they will display when they return to America.

The Burlesque Houses.

DEWEY.—The Cherry Blossoms were in full bloom here last week, and drew full houses. In the company are the New York Comedy Four, Seymour and Hill, Burt Fuller, Carlisle and Perry, The Mount City Quartette, and Tiny Graff. The Girl From Shandley's and Lookout Below were the travesties. This week, Thorougbreds Burlesquers.

MINER'S BOWERY.—The Trocadero furnished the entertainment last week. This week, Runaway Girls.

LONDON.—The World Beaters attracted good business with burlesques and an olio of merit. This week, Jolly Grass Widows.

MINER'S EIGHTH AVENUE.—The Moonlight Maids, with the Juggling Macabans and others, drew good crowds. This week, The Utopians.

GOTHAM.—The Bowery Burlesquers, under the management of Hurtig and Seamon, pleased large audiences and gave a good entertainment. This week, Dewey Extravaganza company.

OLYMPIC.—The stock burlesque company finished its season last week. The house will be under new management soon, and combinations at popular prices will be put in.

HOUDINI'S OBSERVATIONS.

BIRMINGHAM, ENGLAND, Nov. 7.

Abler pens than mine will chronicle the death of Dan Leno to you, so I will not repeat the many stories about the greatest jester that England boasted of. All England has gone into mourning for him, and many a moon will rise ere another comedian will be able to take the place of Dan Leno in the hearts of the English public. The British public is the most loyal in the world, and if an artist once makes a hit it will always remember him. To give you an idea of how the English receive old "pros," I will relate a story that has been told to me by an American: It was his first visit to an English music hall, and on the stage an old woman made her appearance. Her arrival on the scene was greeted with a hurricane of applause. She went through a fair performance, and the American, turning to a man at his side, asked: "What is so great in that act? She can't sing or dance; why all this uncalled for enthusiasm?" "Ah," replied the Englishman, "right you are; but you ought to have seen her twenty years ago," and he once again started to applaud.

Now that the many new music halls are going to open, it will mean at least from three to five years' work for any act "making good." Speaking of English music halls, I will send you some news that THE MIRROR will be the first to publish. I know as a positive fact that Thomas Barresford will soon have the greatest international circuit in the world. He has started in with Paris, and now he has obtained the Alhambra in Brussels, and will also move into Antwerp. Bravo! He is now busy with Herr Dir. Glueck, of Dusseldorf, and it is very likely that the tour will also embrace all Germany. I predict that Mr. Barresford will win in another year be the most powerful music hall manager in the world. His Lyceum in London is fast nearing completion, and so is his Hippodrome in Manchester.

If some of the American managers could only see his right-hand man, Sam Bury, in his office working, they would quickly change their idea that the English are slow. Manager Bury has private telephones leading to every theatre on the tour. He speaks to his sub-managers every morning at a certain time, and is in touch with them all at a moment's notice. Imagine talking to Glasgow, then to Brighton, then to Newcastle, then to Salford, etc. He is about the busiest man in England at the present time. Here is one illustration of his acuteness. Having the Magic Kettle booked on his tour, he heard that some juggler was producing a "Kettle" at the Isolais Theatre, in Paris. He had a chat with Taylor, the American that brought the first kettle over to England, with the result that the Alhambra Music Hall in Paris had a genuine Magic Kettle act twenty-four hours before the one that was so strongly billed to open for Freres Isolais. Speaking of Magic Kettles, the supply exceeds the demand. Carl Herts has about seven going; Dr. Boyd has another half dozen; Cochran, the agent, has another trifle of a half dozen; but the real American Magic Kettle, exploited by Taylor, still has the best reputation, as it is being presented in the American style of "showmanship."

Herr Dir. Karl Nagle, the well-known manager of the Kolosseum Theatre in Muenchen, died Oct. 18, and after his death it started us to find out that he was a financial failure. The artists who had been contracted for for October received their salary for the first half of the month, but it has now come to light that the Herr Director has left behind debts amounting to a sum that has closed the Kolosseum until a new "Manager Money" can be found. He was always rated as a man with a large fortune, but it seems to have disappeared. Something new may develop shortly, as the police have the affair in hand, but all contracts are canceled.

Josef Borella, the well-known arranger of living pictures, who was recently married, committed suicide and was buried Oct. 27 in Reichenkendorf. He was in America with Kilyan's pictures, and had traveled several times around the world. Among the mourners at his burial was his mother, eighty years of age and blind.

Blanche Sloan is billed at the Hansa Theatre, Hamburg, sharing honors with the Magic Kettle.

Saharet is in Copenhagen, Denmark, packing them in. She is drawing some of the biggest salaries ever paid to any "high-kicker" on the Continent.

The Circus Variete in Luebeck, Germany, was totally destroyed by fire Oct. 31, and all the artists lost their stage stuff. They are now appealing to their brother and sister artists to kindly help them in their hour of distress. The following performers are totally ruined: Miss Mearry, acrobat; Pearney and Jenkins, eccentrics; Alfred Convally, equilibrist, and Hedwig Stanway, soubrette.

England is now full of "Magic Kettles." In fact there are more "Kettles" on the market than "Handcuff Kings," which is saying a great deal, as in the theatrical papers you can always read dozens of bombastic advertisements from "World's Greatest Handcuff Kings."

Welland, the clown juggler, has made a decided hit at Budapest and has placed a novelty before the public which he calls "The Slapping Automat." I wonder what this "slapper" is, but as Welland has been prolonged, it must have hit public favor. The King of Saxony having died, the theatres were closed for only four days. Several years ago it was double that time, but the theatres being closed meant that a great many people were thrown out of work; so the rule was amended to four days. If I am not mistaken, this was the last act of King Albert, who on his deathbed requested that the country should only mourn him four days.

Barresford's English theatre, the Alhambra, is now the principal music hall in Paris and is playing to S. R. O. every evening. It is the only family theatre in Paris, which was a failure. But it seems that there are plenty of people in Paris that do not care to see the painted and powdered "coquettes" marching around the theatre, as is the case at the Folies Bergere, Olympia and Casino de Paris.

The programme at the Berlin Wintergarten has several American acts, and all are doing extra well. Everhardt, the "Hoopist," is here, this being his third time. Others are Cook and Robert, the Magic Kettle. Morchant, the Creole singer, and Heloise Titcomb, who claims to come from South America, and who originally arrived in Europe as one of the front row girls of the Belle of New York company. She has advanced to the front and is doing better than was predicted. On the same bill is the now celebrated Anna Decrey, who is known as the best Parisian soubrette that France has turned out in many a day. Some time ago she did an act with two of her brothers, under the name of Les Dantes, and they were paid a big salary. Now she is working alone and receiving twice the salary that the trio received. In fact, she is the greatest dancing singer seen in years, and I know that she would make a sensation in America.

Regards to all friends. HARRY HOUDINI.

WHITE RATS ELECTION.

At a regular meeting of the White Rats of America, held in this city on Nov. 27, the election of officers for the ensuing year was the principal business of the evening. George Fuller Golden, who has held the office of President for two terms, declined a re-election, so the following ticket was unanimously elected: President, Ezra Kendall; Vice-President, James F. Dolan; Secretary, J. E. Burk; Treasurer, Mark P. Murphy; Chaplain, Charles T. Aldrich; Note Rat, George Evans; Rap Rat, Sam Morton; Prop Rat, Geo. E. Delmore; Jest Rat, Junie McCree; Nectar Rat, Charles McDonald; Guard Rat, Edwin Keough; Trustees, John Le Clair, Walter Le Roy, George W. Monroe.

AN INTERESTING SUIT.

A suit was filed at Cincinnati on Saturday last by the Sparrow Theatrical and Amusement Company, which controls several theatres in

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JOE BIRNEN, Sole Representative.

Montreal. It is alleged that the Eastern Circuit Association has started a boycott on the theatres in Montreal devoted to burlesque, and that the Empire Circuit Company, with headquarters in Cleveland, is in agreement with the Eastern Circuit Association, so that the companies barred by one shall also be excluded from theatres controlled by the other. The papers in the suit were served on Sam A. Scribner, George J. Kraus, Gus Hill and Charles Waldon while they were in session in Cleveland. The Sparrow company asked for an injunction requiring the defendants to refrain from the alleged boycott.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.,
LONDON, Nov. 26.

Last week's fog has now been displaced by an invigorating coolness which is bracing, and it was not for the sudden thawing of the snow the weather would not be at all unpleasant. The much-talked-of sketch question has been the subject of an interesting discussion between Henri Gros, president of the London Entertainment Protection Association and director of various music halls here, and Harold Hardy, of the Inner Temple, who has contributed to THE MIRROR several valuable articles on the question from a legal point of view. For this purpose Mr. Gros invited Mr. Hardy and myself to the Chelsea Palace, and there the barrister explained a certain lengthy article of his, intended for publication, which Mr. Gros was most interested in and strongly advocated its appearance before the public. Apparently it will open an entirely new field in this question, and with Mr. Gros' indorsement it promises to be largely taken up by the press.

The programme at the Chelsea Palace was topped by the celebrated Boisset Troupe in their humorous pantomime, The Wild West. They introduced a lot of original stuff, and as a burlesque company the Boissets hold a popularity of their own. Harry Pleora, who is not unknown in New York, seemed not to exert himself as much as he has been known to do at the West End Hall. This seems to be a common failing with professionals who have attained reputes, and they appear very indifferent, presenting acts which depend too much on their previous successes. Though the audience is none the less appreciative, a flaw exists in this indifference because many a visiting manager or agent may use in front and judge the act on the performance seen. Gladys Marline, who bills herself as a "Canadian coon," dances well and has some popular songs. The rest of the bill was entirely suitable to the taste of the audience.

The dancing violinist, Frank Whitman, opened an engagement at the Oxford last Monday night and caught his audience before he had half finished, which is quite a feat for a new turn. Whitman proved himself very versatile and did some capital steps while playing his violin. He has a pleasing smile, which evidently hypnotized the house, and they were loath to admit it heartily in their applause. Dan Crawley, who I am informed, is booked solid for the next eight years—phew!—tickled the Oxford patrons immensely with some very original songs. He delivers them with confidence and they create great merriment.

Rachel Lowe is a capital character vocalist and does justice to "What's the Good of That, Ugh?" and the "Lucy Duck." In both songs, however, her charming personality, seemed to be hidden, her get-up being too true to the part. Star and Leslie, as specialty artists, have an American act which finds much favor at most of the halls. The McNaghtons are one of the best cross-patter acts before the public, reminding one greatly of the old act of Fields and Lewis. Jake Friedman, with his unique one-man opera act, is very entertaining and makes a big success. The rest of the bill includes many well-known British stars, George Robey, the Poluski, Harry Lauder, Harry Randall, and charming Millie Linder.

Herbert Lloyd, the tramp juggler and comedian, now at the Empire Theatre, where he makes his English debut, recently concluded a seven weeks engagement at La Scala Music Hall, in Copenhagen. His success has been very pronounced, as the director, Herr Lorenzen, presented him with a handsome gold medal, besides giving to the audience a thousand of his pictures. I was happy to see him duplicate his success at the Empire, on which bill he has a very prominent place. Lloyd has a novel act, and his burlesque as a mimic, following Ludwig Amann's mimicry, is excruciatingly funny, proving he has original humor.

Morris Cronin should be well satisfied with his lengthy run, leaving for Paris, where he opens on Monday night at the Alhambra.

Charles T. Aldrich and The Four Lukens, whose engagement has been prolonged until Dec. 8, making ten weeks in all, go direct to the New Coliseum after finishing their engagement at the Empire. They are still making big hits.

I had the pleasure of meeting Mlle. Adeline Genet, who is as charming with her modesty of the stage as she is delightful on. She was born at Aarhus, a seaport town in Denmark, she informs me, and appeared on the stage at the early age of nine. More important engagements quickly followed, and took her to Berlin and Munich, where she was the première danseuse at the opera houses. Mlle. Genet's first appearance in England was at the Empire Theatre, for which house she had a six weeks' contract. It speaks volumes that she has been the première there for the last seven years, and no such dancer has ever been seen on any stage. Three years ago, during a month's vacation in Denmark, she was prevailed upon to appear at the Opera House in Copenhagen before the royal family of Denmark, which included the Queens of Great Britain and Russia. Mlle. Genet's uncle is the celebrated dancing master, Alexander Genet, on this side, while her aunt is known as Mlle. Zimmerman, the famous Hungarian dancer. Mlle. Genet naturally comes from dancing stock, but she obviously outlives all expectations, and America has yet to be introduced to the ablest and most gifted artist in her line.

The Middlesex Music Hall held its anniversary last Thursday night. J. Q. Graydon made a capital host, and presented a bill on which were over 130 turns, including most of the American artists available in London.

Bert Coote is in the cast of Ladyland, a musical comedy at the Avenue Theatre, to be produced early in December.

The estate of the late Charles Morton has been valued at about £2,000, which he left entirely to his wife.

I am glad to learn that Miss Madeline, whose accident I mentioned in my last letter, is progressing. She is one of the Kaufmann Troupe of lady cyclists.

Alfred Butt announces the twelfth anniversary of the Palace Theatre on Dec. 13.

The Sisters Macarte, who arrived recently from South Africa, where they made a big success, are to appear in a few weeks on the Stoll Tour.

I am sorry to hear that Margaret Ashton has not been at all well and has been advised to take two weeks' rest. It seems to be the fashion to have temporary ailments just now, for Happy Fanny Fields has gone to recuperate, after a severe cold, to Paris for a week. Here's to a speedy recovery for both.

G. H. Webster deserves credit for his enterprise. He can secure contracts for the Hippodrome and accidents for his Zuts, both of which greatly add to its fame. His most recent mishap occurred in the very center of the "Press World," Fleet street, while he was taking Zuts to be photographed. The box containing the "mysterious" was on the top of his coupé, when suddenly it burst open and created quite a commotion, in which Webster came to the relief of Zuts, to the full and delighted view of about 5,000 people, who collected in less time than it takes to tell, causing police interference to settle the traffic.

Americans who have appeared at the Shaftesbury Theatre in London will regret to hear that Mr. Piggott, the head electrician, met with a

severe accident. It appears that a heavy table that was suspended in this place by a rope, fell on his head and he subsequently succumbed to his injuries in the Charing Cross Hospital.

The Great Buckner is in London. He made a big success with his bicycle act at the Paris Hippodrome.

The Great Everhart opens in Breslau, Germany, for the month of December. He made a big hit at the Wintergarten, Berlin.

Frank Macnaughton will open the Palace Theatre, Great Grimsby, on Dec. 12 as a music hall.

Billy McClain, the colored comedian, has been engaged to play Friday in the pantomime Robinson Crusoe at the Camden Theatre, London, this Christmas. He is also associated with John Tiller, the well-known manager, as dancing instructor.

The Harmony Four are making a big success at the Circus Carré, Amsterdam. REVONOC.

VAUDEVILLE IN BROOKLYN.

After a phenomenally successful season abroad George Fuller Golden opened at the Orpheum Theatre last week and was warmly welcomed. Mr. Golden has not been about New York enough to acquaint people thoroughly with his material, or I doubt if he would have asked his audience to accept practically the same monologue he presented the last few times he played about here. One expects a good deal from a man who has won the success Mr. Golden has, and he will no doubt come up to expectations upon his appearance at the Circle, New York, this week. His Casey Stories and Grandfather's Days were all told in the same inimitable way and won hearty laughter only at times. There were many of the White Rats on hand during the week and their hearty greeting must have been very pleasing to him. Emmett Corrigan presented his latest effort, Jockey Jones and won success in one of the cleverest racing finishes ever presented in vaudeville. It is somewhat different from the others, and Mr. Corrigan's boldness in introducing a legless jockey for a hero and killing him before the last curtain certainly deserves praise. Few could have made it succeed; as it is, though, it is a great success. The Empire City Quartette made their usual happy hit in good harmony and comedy. Reno and Richards in some foolish but very funny croatic comedy courted success, and O'Brien and Havel in Ticks and Clicks made a big laughing hit. A. O. Duncan, as always, made every line and point of his "talk" a laugh, which is exceptional. James F. Macdonald, though on early proved most welcome and his pleasing manner more than counted for the applause his songs and stories called forth. The Seven Grunath Sisters in a sensational acrobatic act scored heavily, and the Brittons in some clever dancing were laughing hits. The Irishmen's Own Band from Dublin, Fred Niblo, Staley and Birbeck, Stuart, Messenger Boys' Trio, and Charles Hara.

At Watson's Coney Corner, Johnson, Davenport and Lovell, Lucy Brothers, The Ushers, Harry Stewart, and the Clausen Sisters complete the olio. "Heidelberg" is the travesty.

Hyde and Behman offered dainty Edna Aug in her imitations of songs, Dutch scenes, and a singing and the Sully Family were the bright spots on the bill for comedy and general good fun. Prevost and Prevost helped along the laughter with good acrobatic work. William Harcourt, M. Melville Ellis, Prosper Tremblay, and Shal Johnson, Shal Johnson, Carter and Bluford, all pleased. This week Rice and Cohen, Louis A. Simon and Grace Gardner, Bedini and Arthur, Bobby Gaylor, Dixon and Holmes, Rice and Elmer, Four Avolots, Tom Rossas, and the Albion Trio. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Marshall P. Wilder arrived in Tokio, Japan, early in November, that being the first important stop in his tour of the world, which will extend into next Summer.

Mary Sanders, formerly a member of the Castle Square co. in Boston, made her vaudeville debut recently at the Boston Music Hall, in a sketch called Clinders.

Joseph M. Weber will join the Fourteenth Regiment, N. G. S. N. Y., as a second lieutenant.

May Yobe, accompanied by a Japanese maid and several pet dogs, arrived from England last week. She is filling an engagement this week at Hammerstein's.

Sam Coombs writes that the American Travesty Stars are continuing their very prosperous tour of Australia, and that they are received everywhere with great enthusiasm. He and his partner, Harry James, send cordial holiday greetings to their friends in America through THE MIRROR.

Al Lawrence, who made his first appearance in Europe on Nov. 7, at the Pavilion, Glasgow, was the absolute headliner of a big programme that included several English favorites. This is a big feather in Mr. Lawrence's cap, and as he is reported to have "made the good" he is able to hold this star position throughout his tour of the Continent.

Arthur Lane, the comedian, will open on April 24 for an extended engagement in London and the English provinces.

Louise Arnot and Tom Gunn appeared last Thursday night at Pastor's Theatre in Regan's Luck, a natural Irish comedy, by Charles Horwitz, and were rewarded with four curtain calls. They were immediately booked by Mr. Pastor for the week of Dec. 19. In Regan's Luck Mr. Horwitz has blended a touch of pathos with natural Irish humor, and the act was received with great enthusiasm.

Williamatic, Conn., has caught the moving picture craze, and several exhibitions have done a big business there this season. On Thanksgiving Day, 1,300 Williamaticans paid to see the pictures and hundreds were turned away.

Edwin George, the eccentric juggler, made hits at Sheedy's house in Fall River and New Bedford, Mass. He has been working steadily for eight weeks, and is at Chalk Saunders' house in Pawtucket this week.

Reba Kaufman is now in her ninth week at the Alhambra, London, and has made a big success that George Scott, the manager, has added an extra number for her in the ballet, The Entente Cordiale.

Derenda and Green will sail from New York on Dec. 7, to fill engagements in South Africa.

Dave Nowlin has been engaged for a leading comedy part with Dan MacAvoy's comedy to be produced at the Fourteenth Street Theatre.

The Three Keatons, Joe, Myra and Buster, have arranged two return dates over the Keith circuit, filling their time well up toward the date of their departure for London and the English provinces.

Charles Bornhaupt will leave for America Dec. 15 on the "Deutschland" from Hamburg.

The Nobles of Mecca Temple of the Mystic Shrine attended Proctor's Twenty-third Street Theatre in a body on Friday evening last, as a compliment to George Wallen and Epes W. Sargent, of the Proctor staff.

The old Dutch dance, formerly done by Weber and Fields, has been introduced into Higgleby-Piggledy by Mr. Weber and Harry Morris.

Madeline Winthrop informs THE MIRROR that she has severed her business relations with Hal Godfrey, and is no longer a member of his co.

William J. Tompkins is now delivering his jokes with the Great Lafayette Show, winning laughs and applause in large quantities.

Mr. and Mrs. Howard Truesdell and co. were highly complimented last week by the press of New Orleans for their excellent playing in the sketch, Aunt Louisa's Advice.

Some unknown person recently sent to a music publisher in Massachusetts for a sample copy of a song, using the names of St. John and Le Fevre, and enclosing a Pastor programme on which their names appeared. The music was to be sent to an address in New York. Mr. Le Fevre is much annoyed over the matter, and if he discovers the man who has been using his name, he will make it warm for him.

Helen G. Lawton and Fred Williams, of the Paris By Night co., were married at Columbus, O., on Nov. 23.

Al Conroy, who is the manager of a big cafe uptown, is an enthusiastic amateur banjoist, and whenever Edwin Latell comes to the Circle, Mr. Conroy hunts him up and discusses banjo-playing and the merits and demerits of the various makes of banjos, with much earnestness. These conversational bouts are generally referred to Evan Thomas, the happy stage manager of the Circle, who decided important points when the two experts fail to agree.

The Bounding Pattersons, since leaving America, have played four months in South America with great success. Before going there, they played for a month at the Olympia, Paris, and on their return to Europe appeared for a month at the Paris Hippodrome. They also appeared in Nice, Marseilles, Lyons and other cities. They are now finishing engagements in Germany covering a period of five months. They will open at the London Coliseum on Dec. 19, for four weeks, after which they will return to the Continent.

Julian Shapo, the tenor, has signed with the Al. G. Field Greater Minstrels. He will join the organization at Terre Haute, Ind. Mr. Shapo was well known in the vaudeville stage and was engaged to join the Field co. by Everhart, Mr.

VAUDEVILLE.

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Field's European representative, Everhart predicts a successful career for him in America. His act is called Modern Classics, and consists of the rendition of selections from popular operas. Mr. Field expects to substitute a new finale for his political burlesque act, which has been so successfully used this season. Al. G. Field, Tommy Donnelly, Billy Clark, and John Healy will participate in the new act. The company laid off at St. Louis on a recent Sunday, and many of the members visited the Fair.

Hayward and Hayward closed a successful ten weeks' engagement at the vaudeville feature with the Brandon Evans Stock co. at Portsmouth, O., Nov. 2, and after a three weeks much-needed rest at their home in Wichita, Kansas, joined the Murry Stock co. at Marietta, O., on Nov. 22, for an indefinite engagement.

Pete Baker, the comedian, has returned from a successful visit to Australia, and is now entertaining the patrons of the Orpheum Circuit with his monologue.

Will H. Fields is now in his fourteenth week with Why Women Sigh, playing the principal comedy part and doing his specialty. At the close of the season he will return to vaudeville with his new act. The Broadway Pawnbroker, for which he is preparing an elaborate costume.

Tom Lewis and Sam J. Ryan, of the Little Johnnie Jones co., were invited guests at the annual dinner given to Alderman John T. McCall at the Cafe Martin on Dec. 1. After the dinner the comedians entertained with songs, stories and recitations, and were credited with being the life of the party.

Annie Ward Tiffany, who was billed to appear at the Sunday concert given at the Fourteenth Street Theatre on Nov. 29, did not appear, owing to a misunderstanding with Robert Grau about terms.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Keith's, Phila. 5-10.
Adamini and Taylor—Chase's, Wash. 5-10.
Adams and White—Palace, Boston, Mass. 5-10.
Adgie and Her Lions—Bijou, Fall River, Mass. 5-10.
Addison and Livingston—Unique, Minneapolis, 5-10.
Adler, Flo—Shea's, Buffalo, 5-10.
Abern and Baxter—Coeur d'Alene, Spokane, 5-10.
Abernethy, The—Vaudeville, Springfield, Ill. 5-10.
Albana Trio—H. & B. Bklyn. 5-10.
Albany—Shea's, Toronto, 5-10.
Albions, The—Bijou, Marinette, Wis. 5-11.
Alburtus and Bartram—Empire, New Cross, 5-10, Empire, Stratford, 12-17.
Aldrich, Charles T.—Empire, London, Eng. Oct. 24-Dec. 31.
Aldrich, Pearl and Violet—Poll's, New Haven, Conn. 5-10.
Allison, Mr. and Mrs.—Merchants', Salem, Mass. 5-10, Keith's, Prov. 12-17.
Allwyn and Mee—Sheedy's, Fall River, Mass. 5-10.
Amala-Monole-Tromp—Shea's, Buffalo, 5-10.
American Quintette—Empire, Manchester, Eng. 5-10.
American Trumpeters, Four—Haymarket, Chgo. 5-10.
Amoroso, Mlle.—Victoria, N. Y. 5-10.
Ardele and Bayard—Poll's, Hartford, 5-10.
Armstrong, Tom—Keith's, Boston, 5-10.
Armstrong, Will H.—Orph. New Or. 5-10.
Ashton and Earl—G. O. H. Indianapolis, 5-10.
ASHTON, MARGARET—Empire, Belfast, Ire. 5-10, Empire, Glasgow, Scot. 12-17.
Atalanta, La Belle—Empire, New Cross, Eng. 5-10, Empire, Stratford, 12-17.
Athos Trio—Trent, Trenton, N. J. 5-10.
Auburns, Three—Unique, Ogden, U. 5-10.
Aug, Edna—Proctor's, Albany, 5-7.
Austin, George—Haymarket, Chgo. 5-10.
Austin, Tossing—Pavilion, Glasgow, Scot. 5-10, Pavilion, Newcastle, Eng. 12-17.
Avery, William—C. O. H. Chgo. 5-10.
Avolots, Four—H. & B. Bklyn. 5-10.
Axtell and Early—C. O. H. Chgo. 5-10.
Bailey and Madison—Victoria, N. Y. 12-17.
Baker, Peter—Orph., Kansas City, 5-10, Orph. 11-17.
Barnes and Washburn—Grand, Victoria, B. C., Nov. 28-10.
Barnes, Paul—Keith's, N. Y. 5-10.
Barr and Evans—Arcade, Toledo, 5-10.
Barrett Sisters—Hopkins', Louisville, 12-17.
Barry and Halvers—Poll's, Springfield, Mass. 5-10.
Barry and Wilson—Proctor's, Newark, N. J. 5-10.
Barry, Mr. and Mrs. Jimmie—Hathaway's, New Bedford, Mass. 5-10.
Basile—9th and Arch, Phila. 5-10.
Basque Quartette—Keith's, Phila. 5-10.
Bayes, Nora—Howard, Boston, 5-10.
Beatty and Price—Lyric, Salt Lake City, 5-10.
Bedini and Arthur—H. and B. Bklyn. 5-10.
Beemer, Walter—Rockford, Ill. 5-10.
Belfield, Mr. and Mrs. A. G.—Orph., Springfield, O. 5-10.
Bell, Digby—Maryland, Balto. 5-10, Keith's, Boston, 12-17.
Beman and Moore—Keith's, Prov. 5-10, Keith's, N. Y. 12-17.
Benner, Emeline—Howard, Boston, Nov. 28-10.
Bennetts, Musical—G. O. H. Pittsburgh, 5-10.
Benham and Freeman—Unique, Minneapolis, 5-10.
BIRCH, V. A. LEMIE—Orph., Kansas City, 4-10, Orph. St. Joe, 12-17.
Birch, John—Portland, Port. Me. 5-10.
Black, Violet—Proctor's, Albany, 5-7.
Blondell, Libby—Columbia, Boston, 5-10.
Blue, Billy—Haymarket, Chgo. 5-10.
Boises, Four—H. and B. Bklyn. 5-10, Chase's, Wash. 12-17.
Boyd, Archie—Portland, Port. Me. 5-10.
Bradna, Ella—Cook's, Rochester, N. Y. 5-10.
Bradshaw, Charles H.—Maryland, Balto. 5-10, Chase's, Wash. 12-17.
Brady, The—Pastor's, N. Y. 5-10.
Braham, Michael—Proctor's 58th St. 5-10.
Bright Brothers—C. O. H. Chgo. 5-10.
Britton, The—Proctor's, New Haven, Conn. 5-10.
Brooks and Young—Family, E. St. Louis, Ill. 4-19.
Brooks, Herbert—Keith's, Prov. 5-10.
Brooks, Jeanette—Lawrence, Mass. 5-10.
Brown and Wright—Cleveland's, Chgo. 11-17.
Brown, Harris and Brown—Empire, Hoboken, N. J. 5-10.
Brownie, Whistling Tom—Empire, London, Eng.—indefinite.
Brune and Russell—Chase's, Wash. 5-10.
Bryant and Saville—Proctor's, Albany, 5-7.
Burrows and Travers—Trent, Trenton, N. J. 5-10.
Burt, Frank—9th and Arch, Phila. 5-10.
Burtons and Brooks—G. O. H. Indianapolis, 12-17.
Burton and Taylor—Pastor's, N. Y. 5-10.
Rush, Frank—Keene's, Bklyn. 5-10.
Byron and Langdon—Empire, Stratford, Eng. 5-10.
Empire, Shepherd's Bush, 12-17.
Callahan and Mack—Keith's, Boston, 5-10.
Cameron, Grace—Keene's, Bklyn. 5-10.
Cammell, Dillon and Campbell—Olympic, Chgo. 5-10.
Carew and Hayes—Keith's, Boston, 5-10.
Carey-Cotter Trio—Pastor's, N. Y. 5-10.
Carleton, Lew—Star, Hamilton, Can. 5-10.
Carlin and Otto—Shea's, Buffalo, 5-10.
Carlo's Dogs—G. O. H. Pittsburgh, 5-10.
Carlsmith, Lillian—Proctor's 23d St. 12-17.
Carmen, La Belle—G. O. H. Indianapolis, 5-10.
Carrie, Mlle.—Bijou, Marinette, Wis. 5-10, Bijou, Balto. 12-17.
Carroll, Johnnie—H. and S. N. Y. 5-10.
Carson and Willard—Shea's, Buffalo, 12-17.
Carter and Bluford—Keith's, N. Y. 5-10, Keith's, Phila. 12-17.
Carter-De Haven Sextette—Haymarket, Chgo. 5-10, Columbia, St. Louis, 12-17.
Cartwell and Harris—Hathaway's, New Bedford, Mass. 5-10.
Chamberlins, The—Keith's, Phila. 5-10.
Champagne Dancers—Proctor's 58th St. 5-10.
Charlton—Columbia, Cin. 5-10, Chase's, Wash. 12-17.
Chester, Mlle.—Chase's, Wash. 5-10, Maryland, Balto. 12-17.
Cline, Maggie—Victoria, N. Y. 5-10.
Chinquella—Trent, Trenton, N. J. 5-10.
Clark and Duncan—Grand, Milwaukee, Wis. 5-11.
C. O. H. Chgo. 12-17.
Conkley and McBride—Maryland, Balto. 5-10.

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Collins and Hawley—Proctor's 58th St. 5-10.
Collins and Hart—Pastor's, N. Y. 5-10.
Conchaz, Paul—M. H. Boston, 5-10.
Conway and Killien—Keith's, Phila. 5-10.
Conway and Leland—Palace, Halifax, Eng. 5-10, Empire, Portsmouth, 12-17.
COOKE and MISS ROTHERT—Victoria, Manchester, Eng. 12-17.
Cooper and Bailey—Poll's, Springfield, Mass. 5-10.
Corbley and Burke—Keith's, Prov. 5-10.
Cordua and Maud—Bijou, Fall River, Mass. 5-10.
Cotton, Frank—Colonial, Lawrence, Mass. 5-10.
Courthope and Forester—Keith's, Prov. 5-10.
Courtney, O. W.—Haymarket, Chgo. 5-10.
Craig, The—9th and Arch, Phila. 5-10.
Crane Brothers—H. and S. N. Y. 5-10.
CRANE, GARDNER, MR. and MRS.—Cleveland's, Chgo. Nov. 28-10.
Crane, Lawrence—Howard, Boston, 5-10.
Crawford and Manning—Pastor's, N. Y. 5-10.
CRESSY, WILL M., and BLANCHE DAYNE—Columbia, St. Louis, 5-10, G. O. H. Indianapolis, 12-17.
Crowley and Foley—G. O. H. Pittsburgh, 5-10.
Cullen, James H.—Empire, Hoboken, N. J. 5-10.
Curtis and Adams—C. O. H. Chgo. 5-10.
Dagwell, Aurie—Poll's, Springfield, Mass. 5-10, New Bedford, 12-17.
Dahl, Katherine—Pavilion, Glasgow, Scot. 5-10, Pavilion, New Castle, Eng. 12-17.
Dahlia, Les—Keith's, Phila. 5-10.
Daley Sisters—A. and S. Boston, 12-17.
Damman Troupe, Carl—Colonial, Lawrence, Mass. 5-10.
Darrow, Mr. and Mrs. Stuart—Poll's, Waterbury, Conn. 5-10, Poll's, Hartford, 12-17.
Davies Duo—Novelty, San Jose, Cal. 5-10, Novelty, Vallejo, 12-17.
Davis and Walker—Pottsville, Pa. 5-10, Williamsport 12-17.

Dawson and White—Keith's, Prov. 5-10.
 Day, George W.—Keith's, Boston, 5-10, Portland, Me., 12-17.
 Dayne, Dorothy—Star, Muncie, Ind., 5-10.
 De Lion, Clement—Orph., Frisco, Nov. 27-10.
 De Serris, Henriette—Poll's, Springfield, Mass., 5-10.
 De Witt, Burns and Torrance—Orph., Los Angeles, 5-17.
 Deane, Sydney—Cook's, Rochester, N. Y., 5-10.
 Delmar, Carlotta—Howard, Boston, 5-10.
 Delmore and Darrell—Olympic, Chgo., 5-10.
 Delmore and Lee—Keith's, Phila., 5-10, Olympic, Chgo., 12-17.
 Deomo Brothers—Hathaway's, New Bedford, Mass., 5-10.
 Derenda and Green—Empire Palace, Johannesburg, South Africa, 17-April 2.
 Devenau, Hubert—G. O. H., Indianapolis, 4-11.
 Devoy, Emmet—Keith's, Cleveland, 5-10.
 Dixey, Henry E.—Arcade, Toledo, 12-17.
 Dixon and Holmes—H. and B., Bklyn., 5-10.
 DIXON SISTERS—Ronacher, Vienna, 1-31.
 Dolan and Kenner—Shea's, Toronto, 5-10.
 Don and Campbell—Orph., Boston, 5-10.
 Donnette, Iva—Orph., Springfield, O., 5-10.
 DOWNS, T. NELSON—Wintergarten, Berlin, Germany, 1-31.
 Doyle and Emerson—Casto, Fall River, Mass., 5-10.
 Drayce—Shea's, Buffalo, 5-10.
 D's and D's—Star, Hamilton, Can., 5-17.
 Duffy, Sawtelle and Duffy—Keith's, Boston, 5-10.
 Dupont, Mary—Proctor's, Newark, N. J., 4-10, Empire, Hoboken, 12-18.
 Dural, Viola—Proctor's 58th St., 5-10.
 Earle and Earle—Keith's, Phila., 5-10.
 Earl and Wilson—Maryland, Balto., 5-10.
 ECKHOFF and GORDON—Colonial, Lawrence, Mass., 5-10, Harway's, New Bedford, 12-17.
 Edridge, Fred—Poll's, Waterbury, Conn., 5-10.
 Elliott, New Haven, 12-17.
 Elliott, Master—Poll's, Bridgeport, Conn., 5-10, Poll's, Waterbury, 12-17.
 Elliott and Burt—Mowhawk, Schenectady, N. Y., 5-10.
 Ellsworth and Burt—Mowhawk, Schenectady, N. Y., 5-10.
 Emperors of Music, Four—Yorkville, N. Y., 5-10.
 Empire City Quartette—Yorkville, N. Y., 5-10.
 Empire Company—Four—Orph., St. Joseph, Mo., 5-10.
 Engstrom Sisters—Park, York, 5-10.
 Epps and Loretta—Richmond, North Adams, Mass., 5-10.
 Eretto Family—Hippodrome, Paris, France, Nov. 28-17.
 Esmeralda Sisters—Olympic, Chgo., 5-10.
 Esmonde, Mr. and Mrs.—Richmond, North Adams, Mass., 5-10.
 Estelle, Elizabeth—9th and Arch, Phila., 5-10.
 Etard, Naomi—Empire, Hoboken, N. J., 5-10.
 Evans, George—Victoria, N. Y., 5-10.
 Evans, May—Keith's, N. Y., 5-10.
 Everhart, The Great—Lielich's, Breslau, 1-30.
 Fadden's Orchestra and Singers, 5-10.
 Fagan and Byron—C. O. H., Chgo., 5-10.
 Fantes, Two—O. H., Santa Barbara, Cal., 5-10.
 Grand, San Luis, Obispo, 12-17.
 Farley, James and Bonnie—G. O. H., Indianapolis, 12-17.
 Faust Trio—Poll's, New Haven, Conn., 5-10.
 Ferguson and Mack—Proctor's, Albany, 5-10.
 Ferguson and Passmore—Grand, Joliet, Ill., 5-11.
 Ferrell Brothers—H. and B., Chgo., 5-10.
 Fields and Hanson—Casto, Lowell, Mass., 5-10.
 Fields, Happy Fanny—Empire, Brighton, Eng., 5-10.
 Fields, Bobby—Shea's, Fall River, Mass., 5-10.
 FIELDS, W. C. Eden, Milan, Italy, 1-15, Princess, Manchester, Eng., 19-Mar, 5-10.
 Filson and Errol—Orph., St. Joe, 5-10, Orph., Omaha, 12-17.
 Findlay and Burke—Maryland, Balto., 5-10.
 FISHER, MR. AND MRS. PERKINS—Proctor's 23d St., 5-10.
 Fisk, May Isabelle—H. and B., Chgo., 5-10.
 Fitzgibbon—McCo's, Keith's, Cleveland, 5-10, Maryland, Balto., 12-17.
 FLETCHER, CHARLES LEONARD—Columbia, Cincinnati, 4-10, Orph., Denver, 12-17.
 Florence Sisters, Three—Orph., Bklyn., 5-10.
 Florens Troupe—Folies Bergere, Paris, France, 1-Jan. 14.
 Folkert, Arthur O.—Empire, Frisco, 5-10, Empire, Stockton, Cal., 12-17.
 Ford and Gehrue—Pastor's, N. Y., 5-10.
 Fox, Della—Keith's, Boston, 5-10.
 Fox, Madge—C. O. H., Pittsburgh, 5-10.
 Foy and Clarke—Cook's, Rochester, N. Y., 5-10.
 Francis, Adelaide—Casto, Lowell, Mass., 5-10.
 Frank and Bob—Orph., Frisco, 5-17.
 Frelch and Kuss—Montpelier, 5-10.
 Fulgura, Robert—Keith's, Phila., 5-10.
 Fuller, Ida—Schuman, Berlin, Germany, Nov. 14-30.
 Gaudard, Robert—Portland, Me., 5-10.
 Gardner and Vincent—Portland, Me., 5-10, Me. chance, Salem, Mass., 12-17.
 Gardner Children, Three—Poll's, Bridgeport, Conn., 5-10.
 Gardner and Stoddard—Empire, Anaconda, 5-10.
 Gardner, Jack—Haymarket, Chgo., 5-10.
 Gardner, West and Smith—S. Boston, 5-10.
 Garrison, Jules and Ella—Maryland, Balto., 12-17.
 Garson, Marion—Keith's, Cleveland, 5-10, G. O. H., Pittsburgh, 12-17.
 Gasch Sisters—Proctor's 5th Ave., 5-10.
 Gassman, Joseph—Colonial, Lawrence, Mass., 5-10.
 Gaylord, Bonnie—Palace, Sioux City, Ia., 5-10, Flom's, Madison, Wis., 12-17.
 Genaro and Bailey—Proctor's 58th St., 5-10.
 George, Edwin—Lyceum, Pawtucket, R. I., 5-10, Gem, Haverhill, Mass., 12-17.
 Gilday and Fox—Howard, Boston, 5-10.
 Gildersleeve and Townsend—Howard, Boston, 5-10.
 Gilfoil, Harry—Keith's, Prov., 5-10.
 Gillett's Dogs—Mowhawk, Schenectady, 5-10.
 Girard and Gardner—Chgo., 5-10.
 Girl with the Auburn Hair—Proctor's 23d St., 5-10.
 Gladstone, Lotta—H. and B., Bklyn., 12-17.
 Glinsereites, Six—Keith's, N. Y., 5-10.
 Glone, Augusta—Orph., Los Angeles, Nov. 27-10.
 Gleason and Houlihan—The Hopkins', Louisville, 5-10.
 Glenroy, James—Richmond—G. O. H., Pittsburgh, 5-10.
 Godfrey Hal—G. O. H., Pittsburgh, 5-10, Temple, Detroit, 12-17.
 Goggin and Egan—Grand, Henley, Eng., 5-10, South and Euston, 12-17.
 Golden and Hughes—Park, Worcester, Mass., 5-10.
 Golden Gate Quintette—M. H., Boston, 5-10.
 Golden, George—Keith's, N. Y., 5-10.
 Golden, Poll's, Waterbury, Conn., 5-10.
 Keeney's, Bklyn., 12-17.
 Gorman and Money—Casto, Lowell, Mass., 5-10.
 Gorman and West—Keith's, N. Y., 5-10.
 Gotham Comedy Four—Olympic, Chgo., 5-10.
 Gorman and Burnett—Mowhawk, Schenectady, N. Y., 5-10.
 Gracey and Reynolds—Howard, Boston, 5-10.
 Grand Opera Quartette—Chase's, Wash., 5-10.
 Grand Opera Trio—Arcade, Toledo, 5-10.
 Grant, Sydney—Proctor's 125th St., 5-10.
 Green and Werner—Proctor's 23d St., 12-17.
 Gregory and Worth—Keeney's, Bklyn., 5-10.
 Gregsons, The—Proctor's 125th St., 5-10.
 Grethato Sisters—Circus, N. Y., 5-10.
 Guerrero, Rosario—H. and B., N. Y., 5-10.
 Haines and Video—Proctor's 58th St., 5-10.
 Hale and Francis—Pastor's, N. Y., 5-10.
 Hallen and Fuller—Keith's, N. Y., 5-10.
 Hammond and Blum—Poll's, Bridgeport, Conn., 5-10.
 Hanley and Valasco—Casto, Fall River, Mass., 5-10.
 Hanson, Mildred—Proctor's, Newark, N. J., 5-10.
 Harcourt, Frank—Standard, Houston, Tex., 1-Indefinite.
 Harden, Theodore—Empire, Stratford, Eng., 5-10.
 Empire, Shepherd's Bush, 12-17.
 Harding and Sid—Keith's, Boston, 5-10.
 Harmony Four—Lyceum, London, Eng., 26-31.
 Harper, Desmond and Bailey—Portland, Me., 5-10.
 Harigan—Cook's, Rochester, N. Y., 5-10.
 Hart, Maurice—Casto, Lawrence, Mass., 5-10.
 Harvey, W. S.—Casto, Lowell, Mass., 5-10.
 Haskell, Loney—Mowhawk, Schenectady, N. Y., 5-10.
 Hathaway and Walton—Poll's, Bridgeport, Conn., 5-10.
 Hawkins, Lew—Keith's, Prov., 5-10.
 Hayes and Healey—Haymarket, Chgo., 5-10.
 Hayman and Franklin—Hippodrome, Birmingham, Eng., 5-10, Empire, Bristol, 12-17.
 Hayden, John—Shea's, Buffalo, 5-10.
 Hearn and Lewis—Bon Ton, Salt Lake City, 5-10.
 Heazlett Trio—Bijou, Duluth, Minn., 5-10.
 Heclow, Charles—Bijou, Calumet, Mich., 5-10, Bijou, Marinette, Wis., 12-17.
 Hedrix and Prescott—Proctor's 23d St., 5-10.
 Hefron, Tom—Unique, Winnipeg, Can., 5-10.
 Henderson and Ross—Keeney's, Bklyn., 5-10.
 Hera, Charles—Orph., Bklyn., 5-10.
 Herbert and Ward—Novelty, Denver, 5-17.
 Herbert's Dogs—Victoria, N. Y., 5-10.
 Herrmann, Adelaide—Park, Youngstown, O., 5-10.
 HERRMANN THE GREAT—Orph., Frisco, 11-24.
 Herzog's Stallions—Keith's, Phila., 5-10.
 Hess, Clara—Olympic, Chgo., 5-10.
 Hillard, Robert—G. O. H., Pittsburgh, 5-10.
 Hill and Sylvian—Poll's, Bridgeport, Conn., 5-10.
 Hodge, Robert—Henry—Casto, Lowell, Mass., 5-10.
 Holcomb, Curtis—H. and B., Boston, 5-10.
 Holden, George—Proctor's 125th St., 5-10.
 Holdsworths, The—O. H., Chgo., 5-10.
 Holmes, Gertrude—Bennett—Bijou, Fall River, Mass., 5-10.
 Hooper, The—Hippodrome, London, Eng., Nov. 21-Jan. 14.
 Houdini, Harry—Hippodrome, Brighton, Eng., 5-10.
 Grand, Manchester, 12-17.
 Howard and Anderson—Columbia, Boston, 5-10.
 Howard and Blum—Keith's, Phila., 5-10.
 Howard Brothers—Circle, N. Y., 5-10.
 Howard and North—Proctor's, Albany, 5-10.
 Howard's Dogs and Ponies—Orph., Frisco, 5-17.
 Howe and Scott—C. O. H., Chicago, 5-10.

Howle and Leslie—G. O. H., Indianapolis, 5-10.
 Hoyt, Add—Proctor's 5th Ave., 5-10.
 Hughes, Charles O.—Columbia, Boston, 5-10.
 Hughes, Musical Trio—Shea's, Buffalo, 5-10.
 Huntings, Four—Shea's, Toronto, 5-10.
 Hyde and Heath—Logan, Utah, 5-10.
 Inness and Ryan—Proctor's 5th Ave., 5-10.
 Ireland's Band—Orph., Bklyn., 5-10.
 Irish, Annie—Shea's, Buffalo, 5-10.
 Irving, Isabelle—Proctor's 58th St., 5-10.
 Italian Trio—Proctor's, Albany, 5-10.
 Jansen—Richmond, North Adams, Mass., 5-10.
 Japanese Guards—Howard, Boston, 5-10.
 Jennings and Jewell—Bijou, Des Moines, Ia., 5-10.
 Main St., Peoria, Ill., 12-17.
 Jennings and Renfrew—Smith's, Grand Rapids, Mich., 5-10.
 Jewell's Manikins—Proctor's, Newark, N. J., 5-10.
 Johnson and Dean—Liebeck's, Breslau, Germany, 1-31.
 Johnson and Wells—Orph., Los Angeles, 5-10.
 Johnson, Charles E.—Casto, Fall River, Mass., 5-10.
 Johnson, Davenport and Lorella—Watson's, Bklyn., 5-10.
 Johnson, Sabel—H. and B., N. Y., 5-10.
 JOHNSONS, MUSICAL—Tivoli, New South Wales—Indefinite.
 Jones and Walton—Keith's, Prov., 5-10.
 Jones, Irving—G. O. H., Indianapolis, 5-10.
 Josselyn Trio—Orph., Frisco, Nov. 28-10.
 Kaufman Troupe—Proctor's 23d St., 5-10.
 Keaton, Twelve—Shea's, Buffalo, 5-10, Shea's, Toronto, 12-17.
 Keley, Mr. and Mrs. Alfred—New Dominion, Winnipeg, Can., 5-17.
 Kelly and Walter—Proctor's, Albany, 5-10.
 Kelly, Walter—Olympic, Chgo., 5-10.
 Kenna, Charles—Keith's, Cleveland, 5-10, Cleveland, Chgo., 12-24.
 Kennedy and James—Haymarket, Chgo., 5-10.
 Kennedy and Rooney—Richmond, North Adams, Mass., 5-10.
 Kent, S. Miller—Circle, N. Y., 5-10.
 Keough, Edwin—H. and B., N. Y., 5-10.
 Kimball and Donovan—Keith's, N. Y., 5-10.
 Kilmura's Japs—Arcade, Toledo, 5-10.
 Klein and Clifton—Columbia, St. Louis, 5-10, C. O. H., Chgo., 12-17.
 Klein and Klein—Lyric, Lincoln, Neb., 5-10.
 Klein, Otto and Nicholson—Cook's, Rochester, 5-10.
 Knight Brothers and Sawtelle—Olympic, Chgo., 5-10.
 Kollins and Wilson—Novelty, Oakland, Cal., 5-10.
 Kurtis Dogs—Park, Worcester, 5-10.
 La Molla, The—Poll's, New Haven, Conn., 5-10.
 Lane, Arthur—C. O. H., Buffalo, Nov. 28-17.
 Langdon, Hardie—Orph., Minneapolis, 4-10, Orph., Denver, 12-17.
 Lansing—Arcade, Toledo, 5-10.
 La Rose, Harry—C. O. H., Indianapolis, 5-10.
 La Tell Brothers—Portland, Me., 5-10.
 Latonia, Frank and Jen—G. O. H., Indianapolis, 5-10, Orph., Or., 12-17.
 La Tour, Irene—O. H., Bliddeford, 5-10, O. H., N. Y., 12-17.
 Lavender and Tomson—G. O. H., Pittsburgh, 5-10.
 Lavine and Leonard—Proctor's, Newark, N. J., 5-10.
 Lawrence, Al—Regent, Salford, Eng., 5-10, Hippodrome, Liverpool, 12-17.
 Lawson and Namon—Haymarket, Chgo., 5-10.
 La Claire and Bowen—Proctor's, Albany, 5-10.
 Lee, Henry—Olympic, Chgo., 5-10.
 Le Maire and Cook—Fall River, Mass., 5-10.
 Leonard and Drake—Gale's, Springfield, Ill., 5-10.
 Leonard—Crystal, Victor, Col., 5-10.
 Le Roy and Clayton—Proctor's 23d St., 5-10.
 Le Roy and Waldo—G. O. H., Pittsburgh, 5-10.
 Le Roy and Woodford—Howard, Boston, 5-10.
 Le Roy, Lillian—Keith's, Phila., 5-10, Keith's, Prov., 12-17.
 Leslie, Eddie—Bijou, Marinette, Wis., 5-10, Bijou, Oskosh, 12-17.
 Leslie, George W.—Brook, Marlott, Ind., 5-10.
 Lester, Harry B.—Proctor's 23d St., 5-10.
 Lewis Trio—9th and Arch, Phila., 5-10.
 Littlefield, Marion—Orph., Omaha, 4-10, Orph., Denver, 12-17.
 Livingston, Three—Mowhawk, Schenectady, N. Y., 5-10.
 Lloyd, Herbert—Empire, London, Eng., Nov. 21-Dec. 30.
 Locatt, Mattie—Bijou, Fall River, Mass., 5-10.
 Lucier, Mr. and Mrs. Fred—Casto, Fall River, Mass., 5-10.
 Lutz Bros.—Watson's, Bklyn., 5-10.
 Lukens, Four—Empire, London, Eng., Nov. 1-Dec. 30.
 Lynch, Dick—C. O. H., Fall River, Mass., 5-10.
 Lyons, Harry—Proctor's 23d St., 5-10.
 McCarthy, Miles—Star, Bklyn., 5-11.
 McCabe, Sabine and Vera—G. O. H., Pittsburgh, 5-10.
 McCord, Lewis—Olympic, Chgo., 5-10, Haymarket, Chgo., 12-17.
 McIntyre and Rice—Howard, Boston, 5-10.
 McIntyre and Heath—G. O. H., Indianapolis, 5-10, Orph., N. Or., 12-17.
 McKinley, Mabel—Keith's, N. Y., 5-10.
 McKelvey's Watermelon Girls—Hopkins, Louisville, 12-17.
 McWatters-Tyson Co.—Poll's, New Haven, Conn., 5-10.
 Mack, Charles and Helen—Howard, Boston, 5-10.
 Mack, Two—Columbia, Boston, 5-10.
 Madcaps, Three—Keith's, N. Y., 5-10.
 Macy and Hall—Trent, Trenton, N. J., 5-10.
 Madgins, The—Richmond, North Adams, Mass., 5-10.
 Magri, Count and Baron—Casto, Fall River, Mass., 5-10.
 Majestic Musical Four—Orph., Utica, N. Y., 5-10.
 Proctor's, Albany, 12-17.
 Mansfield, Mildred—Poll's, Bridgeport, Conn., 5-10.
 Manning Sisters—Shea's, Fall River, Mass., 5-10.
 Marcus and Gartelle—Columbia, Cincinnati, 5-10.
 Mario and Aldo—Howard, Boston, 5-10.
 Marlow and Plunkett—Keith's, Boston, 5-10.
 Marren and Gardner—Chgo., 5-10.
 Martell Sisters—Empire, Hoboken, N. J., 5-11.
 Martine Bros.—Krystal Palace, Leipzig, Germany, 1-15, Melini, Hanover, 16-31.
 Marvels—Cook's, Rochester, N. Y., 5-10.
 Marvell and Francis—Poll's, Springfield, Mass., 5-10.
 Mason and Keeler—Poll's, Bridgeport, Conn., 5-10.
 Mason's Society Belles—Shea's, Toronto, 5-10.
 Mathews and Ashley—Keith's, Phila., 5-10.
 Mathews and Harris—Poll's, Springfield, Mass., 5-10.
 Mathieu, Ed—G. O. H., Indianapolis, 5-10.
 Matzons, The—Shea's, Fall River, Mass., 5-10.
 May and Albaugh—M. H., Boston, 5-10.
 May and Miles—Cineograph, Spokane, Wash., 5-10.
 May, Francis—Colonial, Lawrence, Mass., 5-10.
 McChie's Dogs—Orph., Bklyn., 5-10.
 Meier and Mora—Haymarket, Liverpool, Eng., 5-10.
 Hippodrome, Shrewsbury, 12-17.
 Melant, Trio—Trent, Trenton, N. J., 5-10.
 Melini—Paris, France, 12-17.
 MELROTH SISTERS—Coliseum, London, Eng., 19-Indefinite.
 Merrills, The—Shea's, Toronto, 5-10.
 Merritt, Hal—Keeney's, Bklyn., 5-10.
 Messenger Boys' Troupe, 5-10.
 Midgley and Carlisle—Keeney's, Bklyn., 5-10.
 Miett's Dogs—Olympic, Chgo., 5-10.
 Mildred—Olympic, Chgo., 5-10.
 Millard, Laura—G. O. H., Pittsburgh, 5-10.
 Miller and Kren—Orph., Hoboken, N. J., 5-10.
 Mills and Morris—Keith's, Prov., 5-10, Keith's, Phila., 12-17.
 Millman Trio—G. O. H., Pittsburgh, 5-10.
 Milllet, Abbie—Proctor's 23d St., 5-10.
 Mitchell, Phil—Poll's, Bridgeport, Conn., 5-10.
 Mooney and Holben—Poll's, Bridgeport, Conn., 5-10.
 Monroe, Mack and Lawrence—Orph., Utica, N. Y., 5-10.
 11. Shea's, Buffalo, 12-18.
 Moore and Littlefield—Yorkville, N. Y., 5-10, Cook's, Rochester, 12-17.
 Morris, Joe—Shea's, Toronto, 5-10.
 Morton and Elliott—Empire, Stratford, Eng., 5-10.
 Empire, Shepherd's Bush, 12-17.
 Morton, James J.—Keith's, Phila., 5-10.
 MOTOIR, LA CREATRICE—Levermore Tour, Eng., 1-31.
 Moss Trio—Yorkville, N. Y., 5-10.
 Moultrie Sisters—Keith's, Prov., 5-10.
 Mowats, Five—Keith's, Prov., 5-10.
 Mudge, Eva—Orph., N. Or., 5-10.
 Murphy and Francis—Keith's, Boston, 5-10.
 Murphy and Nichols—Keith's, N. Y., 5-10.
 Murphy and Willard—Orph., St. Joe, Mo., 5-10, Orph., Minneapolis, 12-17.
 Murphy, Mr. and Mrs. Mark—Orph., Los Angeles, Nov. 27-10.
 Mystic Cauldron—Cook's, Rochester, N. Y., 5-10.
 Nambos, The—Orph., Kansas City, 5-10.
 Napoleon—Empire, Hoboken, N. J., 5-11.
 Navajo Girls—Orph., Los Angeles, Nov. 20-10.
 Nelson Family—Orph., Kansas City, 5-10.
 Newell and Niblo—G. O. H., Pittsburgh, 5-10, Cook's, Rochester, N. Y., 12-17.
 Newshosts Quartette—Orph., Kansas City, 5-10.
 NIBLO, FRED—Orph., Bklyn., 5-10, Keith's, Prov., 12-19.
 Nicander, Edwin—Keith's, Boston, 5-10.
 Nichols Sisters—Victoria, N. Y., 5-10.
 Norcross Minstrels—Richmond, North Adams, Mass., 5-10.
 Norton and Nicholson—Poll's, Waterbury, Conn., 5-10.
 Poll's, Hartford, 12-17.
 Nugent, J. C.—Poll's, Bridgeport, Conn., 5-10, Poll's, Waterbury, 12-17.
 O'Brien and Havel—Yorkville, N. Y., 5-10.
 Olive, Mlle.—Keith's, Boston, 5-10.
 Olapas, Lea—G. O. H., Indianapolis, 5-10.
 Olson Brothers—Mowhawk, Schenectady, N. Y., 5-10.
 ORTH, ADRIAN—Poll's, Bklyn., 5-10.
 Orph., Comedy Four—Poll's, Waterbury, Conn., 5-10, Pastor's, N. Y., 12-17.
 Ostrado—9th and Arch, Phila., 5-10.
 Otis, Four—Proctor's 58th St., 5-10, Orph., Palatka, G. O. H., Indianapolis, 5-10, Orph., N. Or., 12-17.
 Pattersons, Bounding—Circus Carre, Amsterdam, Hol., 1-15, Coliseum, London, Eng., 19-Jan. 16.
 Pelot, Fred and Annie—C. O. H., Chgo., 5-10.
 Pettitt—Keith's, Cleveland, 5-10.

Philbrooks and Reynolds—Pastor's, N. Y., 5-10.
 Picos, Two—York, St. Johns, N. B., 12-17.
 Pierce and Malice—Haymarket, Chgo., 5-10, Columbia, St. Louis, 12-17.
 Polk and Collins—Haymarket, Chgo., 5-10.
 Poulton and Dooley—Maryland, Balto., 12-17.
 Powell's Marionettes—Orph., Bklyn., 5-10.
 Prentice Trio—H. and B., N. Y., 5-10.
 Prevost and Prevost—G. O. H., Pittsburgh, 5-10.
 Probst—G. O. H., Indianapolis, 5-10, Orph., N. Or., 12-17.
 Quinn Trio—Olympic, Chgo., 5-10.
 Racket and Hackett—Vandeville, London, Can., 5-10.
 Radford and Valentine—Grand, Halifax, 5-10, Hippodrome, Birmingham, 12-17.
 Rae and Broche—Proctor's, Newark, N. J., 5-10.
 Rastus and Banks—Empire, Sheffield, Eng., 12-17.
 Raufman, Bebe—Alhambra, London, Eng., Indefinite.
 Rawlston, Zelm—C. O. H., Chgo., 5-10.
 Raymond and Caverly—Keith's, Prov., 5-10.
 Raymond and Clark—Park, Prov., 5-10.
 Raymond, John—Empire, San Jose, Cal., 5-10.
 Reed and Shaw—Denver, 12-17.
 Regnaud Animals—Keeney's, Bklyn., 5-10.
 Reno and Richards—Empire, Hoboken, N. J., 5-10.
 Reynard, Ed F.—Palace, Glasgow, Scot., 5-10, Pavillon, Newcastle, Eng., 12-17.
 Rianco, Four—Proctor's 23d St., 5-10.
 Rice and Cady—Keith's, Cleveland, 5-10.
 Rice and Cohen—H. and B., Bklyn., 5-10.
 Rice and Elmer—H. and B., Bklyn., 5-10.
 Rice and Frevert—Empire, St. Paul, 5-10.
 Richardson, Lavender—York, St. Johns, Can., 5-10.
 Riccoboni's Horses—Poll's, New Haven, Conn., 5-10.
 Rio Brothers—Arcade, Toledo, 5-10.
 Ritchie Duo—Columbia, Boston, 5-10.
 Roberts, Four—Broadway, San Bernardino, Cal., 5-18.
 Roberts, Hayes and Roberts—H. and B., N. Y., 5-10.
 Robert Troupe—Cook's, Rochester, N. Y., 5-10.
 Robin—Proctor's 23d St., 5-10.
 Robinson, Ethel—Casto, Fall River, Mass., 5-10.
 Robson's Dogs and Ponies—Proctor's, Newark, N. J., 5-10.
 Rolles, The—Proctor's 5th Ave., 5-11.
 Rome and Ferguson—Proctor's 23d St., 5-10.
 Rooney's Street Urchins—C. O. H., Chgo., 5-10.
 Ross Brothers—Proctor's 58th St., 5-10.
 Royal, Charles E.—Palace, Sioux City, Ia., 5-10, Lyric, Lincoln, Neb., 12-17.
 Russell, Phil and Carrie—Bijou, Oskosh, 5-10.
 RYAN THOMAS J. AND MARY RICH-
 HELD—Keith's, Phila., 5-10, Olympic, Chgo., 12-17.
 SABEL, JOSEPHINE—Columbia, Cincinnati, 5-10.
 Salvages, Bije—Poll's, Fall River, Mass., 5-10.
 Sander Trio—M. H., Boston, 5-10.
 Scott, O. K.—Apollonia, Vienna, Austria, 1-31.
 Scholder, Helen—Proctor's 5th Ave., 5-10.
 Scott Brothers—Yorkville, N. Y., 5-10.
 Scott, Margaret—Howard, Boston, 5-10.
 Scott, Mike, Howard, Boston, 5-10.
 Simon, Charles—Keith's, Boston, 5-10, Keith's, Prov., 12-17.
 Shaw, Allen—Poll's, New Haven, Conn., 5-10.
 Sharples, The—Pastor's, N. Y., 5-10.
 Sherman, J. H.—Forest—Chase's, Wash., 5-10.
 Keith's, N. Y., 12-18.
 Sheridan and Forrest—York, St. Johns, Can., 5-10.
 Sheldis, Ella—Hippodrome, Birmingham, Eng., 5-10.
 Pavillon, London, 29-Indefinite.
 Simon and Gordon—H. and B., Bklyn., 5-10.
 Sison and Paris—Olympic, Chgo., 5-10.
 Slapoffski, Mme.—Cook's, Rochester, N. Y., 12-17.
 Slater and Williams—Arcade, Toledo, 5-10.
 Smalley—Arthur Sketch Club—Keith's, Prov., 12-17.
 Smith and Kessner—G. O. H., Indianapolis, 5-10.
 Smith, Orph., N. Or., 12-17.
 Smith, William H.—Proctor's 5th Ave., 5-10.
 Smiths, Aerial—Keith's, Balto., 5-10.
 Smiths, The—9th and Arch, Phila., 5-10.
 SNYDER AND BUCKLEY—Keith's, Prov., 5-10.
 Spadoni—Maryland, Balto., 5-10.
 Spessary's Bears—G. O. H., Indianapolis, 5-10, Orph., St. Joe, Mo., 12-17.
 St. John and Le Fevre—Olympic, Chgo., 5-10, Haymarket, Chgo., 12-17.
 St. Onge Brothers—Keith's, Boston, 5-10.
 Stahl, Rose—Keith's, Boston, 5-10, Keith's, Prov., 12-17.
 Staley and Birbeck—Orph., Bklyn., 5-10.
 Starr Sisters—Empire, Oakland, Cal., 5-10.
 Stiles, Fred—Shea's, Fall River, Mass., 5-10.
 Stinson and Merton—H. and B., Boston, 5-10.
 Stuart—Orph., Bklyn., 5-10.
 Sullivan and Pasquella—Orph., St. Joseph, Mo., 5-10.
 Summerville, Amelia—M. H., Boston, 5-10.
 Suro and Westbrook—Casto, Fall River, Mass., 5-10.
 Sylvester, Jones and Pringle—Victoria, B. C., 5-10.
 Tacoma, Wash., 12-17.
 Talbot and Rogers—Columbia, St. Louis, 5-10, C. O. H., Chgo., 12-17.
 Talor, Mae—Montreal, Can., 5-10, Fall River, Mass., 12-17.
 T. L., Raymond—G. O. H., Helena, Mont., 4-10, G. O. H., Anaconda, 11-17.
 Ten Brook—Lambert—Trio—Hathaway's, New Bedford, Mass., 5-10, Colonial, Lawrence, 12-17.
 Ten Ich Japs—Victoria, N. Y., 5-10.
 Terry and Lambert—Palace, Aberdeen, Scot., 5-10, Dundee, 12-17.
 Tessier, Eugene—Proctor's 5th Ave., 5-10.
 Texana Sisters—Orph., Kansas City, 5-10.
 Thardo, Claude—Bijou, Bklyn., Indefinite.
 Theo, Trio—Trent, Trenton, N. J., 5-10.
 Therese—Haymarket, Chgo., 5-10.
 Thompson, Harry—Trent, Trenton, N. J., 5-10.
 Thorne and Carleton—Haymarket, Chgo., 5-10.
 Thorne, Mr. and Mrs. Harry—Pastor's, N. Y., 5-10, Yorkville, N. Y., 12-17.
 Thum, Mrs. Tom—Casto, Fall River, Mass., 5-10.
 Thurber, Leona—Shea's, Toronto, 5-10.
 Thurston, Howard—Haymarket, Chgo., 5-10.
 Toledo and Price—Poll's, Springfield, Mass., 5-10.
 Toonion, Clara—Proctor's, Newark, N. J., 5-10.
 Trask and Gladden—Keith's, Phila., 5-10.
 Travers, Roland—Empire, Terre Haute, Ind., 5-10, Star, Muncie, 12-17.
 Treloar—Hopkins', Louisville, 5-10.
 Treubauer, Four—Empire, Swansea, Wales, 5-10, Newport, Eng., 12-17.
 Trovillo—Columbia, Cincinnati, 5-10.
 Truesdell, Mr. and Mrs. Howard—Columbia, Cincinnati, 11-17.
 Tye and Jermon—Orph., Los Angeles, 4-11.
 Tyler, Odette—Chase's, Wash., 12-17.
 Tyler, Rosa Lee—C. O. H., Chgo., 5-10.
 Urban and Son—G. O. H., Indianapolis, 5-10, Orph., N. Or., 12-17.
 Vance, Clara—G. O. H., Indianapolis, 5-10, Orph., N. Or., 12-17.
 Vassar Girls—Circle, N. Y., 5-10.
 Vedmars, The—Pastor's, N. Y., 5-10.
 Vernon—Orph., Denver, Nov. 28.
 Victoria, Park, Prov., 12-17.
 Village Choir—Hathaway's, New Bedford, Mass., 5-10.
 Villiers and Lee—Pastor's, N. Y., 5-10.
 Walton Sisters—Howard, Boston, 5-10.
 Ward and Curran—Empire, Newark, N. J., 5-10.
 Ward, Fred—Hathaway's, New Bedford, Mass., 5-10.
 Warren and Gardner—Keith's, N. Y., 5-10.
 Warburton Brothers and Tenny—Shea's, Toronto, 5-10.
 Webb, Margaret—Howard, Boston, 5-10.
 Webb, Four—M. H., Boston, 5-10, Columbia, Bklyn., 12-17.
 Wentworth, Rosa—Keith's, Cleveland, 5-10.
 Wesson, Walter and Wesson—Arcade, Toledo, 5-10.
 West and Van Sclen—Olympic, Chgo., 5-10, Haymarket, Chgo., 12-17.
 Westons, Three—Portland, Me., 5-10.
 Whelan and Seales—G. O. H., Pittsburgh, 5-10.
 White and Stuart—C. O. H., Chgo., 5-10.
 Whitehead and Diamond—Empire, Oakland, Cal., 5-10.
 Williams and Aileen—Park, Prov., 5-10.
 Williams, Gus—G. O. H., Pittsburgh, 5-10.
 Wilson and Davis—Casto, Fall River, Mass., 5-10.
 Wilson, George—Poll's, Bridgeport, Conn., 5-10.
 Wilson, Tony and Heloise—Victoria, N. Y., 5-10.
 Wilton Brothers—Shea's, Buffalo, 5-10.
 Winchman's Bears—Hippodrome, London, Eng., Nov. 14-30.
 Winslow, Max—9th and Arch, Phila., 5-10.
 Winter, William—Empire, Newport, Eng., 5-10, Empire, Nottingham, Eng., 12-17.
 WOOD AND RAY—Casto, Lawrence, Mass., 5-10.
 Park, Worcester, 12-17.
 Wood Brothers—Chase's, Wash., 5-10.
 Wood, Milt and Maud—Victoria, N. Y., 5-10.
 Woodward, George and May—9th and Arch, Phila., 5-10.
 Woodward, Victor—Casto, Lowell, Mass., 5-10.
 Worden, Archer and Kinde—Proctor's 125th St., 5-10.
 World and Kingston—Calcutta, India, 1-31.
 World's Trio—Shea's, Buffalo, 5-10.
 Yeager, Perlin and Yeager—Columbia, Boston, 5-10.
 Yohe, May—Victoria, N. Y., 5-10.
 Yorke and Adams—Circle, N. Y., 5-10.
 Young, Mr. and Mrs. Arthur—Colonial, Lawrence, Mass., 5-10.
 Young, Oille, and Brother—Orph., Los Angeles, 5-17.
 Zara and Stetson—Proctor's 23

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Howard Thurston and co. head the Chicago Opera House bill, with White and Stuart, Fagan and Byron, Rooney's Street Urchins, Brothers Bright, Howe and Scott, Zelma Rawlston, Astell and Early, Curtis and Adams, Fred and Annie Peck, the Holdsworths, Rosa Lee Tyler, La Maire and La Maire, and William Avery.—Harmarket: Carter De Haven Sextette, Thorpe and Carleton, Hayes and Healy, Great Theatres, Jack Gardner, Lawson and Nanton, Polk and Kollins, Four American Trampsters, Pierce and Malize, George Austin, Kennedy and James, Mitchell Sisters, U. W. Courtney, Billy Blue.—Olympic: Henry Lee, Lewis McCord and co., Simon and Paris, Knight Brothers and Sawtelle, Gotham Comedy Four, Walter Kelly West and Van Sicklen, Campbell, Dillon and Campbell, Miett's dogs, St. John and Le Fevre, Clara Hess, Delmore and Darrell, Quinn Trio, Little Mildred.—Hyde and Behman's: Rose Coghlan and the Six Musical Cutties are star attractions, with Grace Emmet, Studie Barnes, Paul Kleist, Six Perri Sisters, Bertie Fowler, Forrell Brothers, and McDonald and Huntington.—Cleveland's: Mr. and Mrs. Gardner Crane, Henri French, Claudius and Corbin, Billy Link, Bell and Henry, McDermott Sisters, Samson, Carroll Troupe.—Trocadero: Rose Hill English Polka.—Sam Jack's: Burlesque stock.—Folly: Manchester's Crackerjacks.—Items: Hits of the week included Stuart Barnes, Clara Stevens, and Adeline Roatino at Hyde and Behman's, and McIntyre and Heath, Urban and Son, Frank and Jennie at the C. O. H.—Henry Dixey and Marie Nordstrom went very well at Hyde and Behman's. Jules and Ella Garrison's sketch at the same house scored.

BOSTON, MASS.—Paul Conchas, the military juggler, makes his American debut at Music Hall to-day. Others were Olive May and John W. Albaugh, Jr., Amelia Summerville, Don and Thompson, Stimson and Merton, Sander Trio, Dick Temple, Golden Gate Quintette, and the Kinetograph.—Della Fox heads a bill at Keith's, including St. Onge Brothers, Rose Stahl and co., George W. Day, Callahan and Mack, Charles F. Semon, Murphy and Francis, Harding and Ah Sid, Mlle. Olive, Edward Nicander, Carey and Hayes, Tom Armstrong, Manlove-Plunkett co., Duffy, Sawtelle and Duffy, and Biograph.—The Howard Athenaeum has the Japanese Imperial Guards, Nora Bayes, Holcombe, Curtis and Webb, Mario and Aldo, Le Roy and Woodford, McIntyre and Riea, Gilday and Fox, Gilderaleve and Townsend, Carlotta Delmar, Lawrence Crane, Margaret Scott, Grace and Reynolds, Walton Sisters, Charles and Helen Mack, Harry Jordan, Mike Scott, and the Kinetograph.—Miner's American Burlesquers are at the Lyceum.—They have a return engagement at the Columbia this week in The Japsky. Others: Yeager, Perrin and Yeager, Ritchie Duo, Libbie Biondell, Two American Macks, Webb Family, and Howard C. Anderson.—Miner's Bohemian Burlesquers are at the Palace this week.—In the bill at Austin and Stone's are Pon Carr, May Grant, William Schichte, Benedict and Powell, Morgan and Crane, Gardner, West and Sunshine, Monroe and Parker, Adams and Mack, and La Vard and Huard.—Monk-Doodle, a new extravaganza by Harry H. Lather and E. H. Cosby two young Bostonians, has been accepted at Columbia Music Hall and will be given a production there about the holidays.

PHILADELPHIA, PA.—Keith's New Theatre week 5 presents Ryan and Richfield, Herzog's horses, James J. Morton, Howard and Bland, Les Dahlias, Basque Quartette, Delmore and Lee, Earl and Earl, Frank and Gladstone, the Chamberlains, Lillian Roy, Conway and Killen, Adair and Dahn, and biograph. Business capacity.—Bon Ton (late Star): Continuous vaudeville at 10, 15 and 25 cents. Program week 6: Topsy Turvy Trio, Laura Comstock and co., Mosher's bull terrors, Harrington and Martell, Bon Ton Stock co., Allen and Delmaire, Hawley and Valeso, Niblo and Reilly, Hoyt and Soley, Harding and Weber, Smith and Smithers, Ben Wilson, and the Tonescope. Business large.—Trocadero has Reilly and Woods' co.—At the Lyceum the New York Stars are the magnet.—The Arch Street Museum, with splendid patronage, presents Ostrando, Lewis Trio, Elizabeth Estelle, the Craigs, Max Winslow, George and May, Woodward, and cinematograph. The order against standing room at all our theatres will now be rigidly enforced. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The feature of the excellent bill Nov. 28-3 was the sketch, Between the Acts, given by Chrystal Horne and co. She scored heavily. Barrows-Lancaster co., George W. Day and the Village, were well liked. Business large. 5-10: Harry Gilgoff, Jane Courthope and co., Moniere Sisters, Cole and Johnson, Five Mowatts Snyder and Buckley, Raymond and Caverly, Lew Hawkins, Bellman and Moore, Milla and Mollie, Herbert Brooks, Corbly and Chior, Cartmell and Harris, John Zimmer, Fred Ward, De Onzo Brothers, and pictures.—Sheedy's (M. R. Sheedy, mgr.): Week 28-3: Cavanaugh and Hamilton, the Maginleys, Pop Carr, Tony Penault, Fred C. Stiles, and the vitagraph. Fair business.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Thomas J. Cash, res. mgr.: Week Nov. 28-3: Robert Henry Dodge co., Adeline Francis, Victor Woodward, N. S. Harvey and co., Fields and Hanson, Elliott and Moore, and Moore and Moore, Fine bill, large houses.—Colonial (Weber and Rush, mgrs.): D. P. Phillips, res. mgr.: Week 28-3: Maddox and Prouty, Scott Brothers, Gracey and Burnett, Carmen Sisters, Ritchie Duo, Weston Raymond Trio, and Zimmer. Business good. Week 5-10: Carl Dammann Troupe, Colby and Way, Josephine Gassman, Eckhoff and Gordon, Frank Cotton, Mr. and Mrs. Arthur Young, Frances May, and the Vedmars.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.): Week Nov. 28-3: Large bill, large houses.—New York (J. H. Moore, mgr.): Large bill, large houses.—Lee, Rice and Prevost, Emmet De Voy and co., Quigley Brothers, Musical Avolos, Yamamoto Brothers, Week 5-10: Ella Bradna and horses, Harrigan, and other specialties.—Corinthian (Henry C. Jacobs, mgr.): Fred C. Strauss, res. mgr.: Fred Irwin's co. appeared to good business 28-3. Rose Sydel co. 5-10.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): A good bill week Nov. 28, including Mabel McKinley, Jane Courthope and co., Mr. and Mrs. Allison, John Birch, the Marinelles, Herbert Brooks, Kennedy and Quattrill, and biograph to capacity. Week 5-10: Archie Boyd, Robert Gaillard, Gardner and Vincent, Three Westons, Harper, Desmond and Bailey, La Tella, and Ada Arnold.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week Nov. 28-3: Willard, Newbill and co., Banner, Marjous Spaulding, Smith and Smith, Marie Gillette, and Vern and O'Brien, Tom Armstrong, and Connell and Swan. Week 5: Robert Henry Dodge and co., Adelaide Francis, Victor Woodward, W. S. Harvey and co., Fields and Hanson, Elliott and Neff, Gorman and Mooney.

LONDON, CAN.—London Theatre (W. C. Fleming, mgr.): Week Nov. 28-3: The Stanfords, George W. Leslie, Robbins and Trenaman, Mardo, Brown and Wright, Jennings and Renfrew, Seeker, Wilkes and co. to capacity, good business. Coming 5-10: Melvyn and Azelle, the Ozares, Mr. and Mrs. Shaw, Kenyon and De Garmo, Victor Lewis, Gibbs Children, Belle Gordon, Rackett and Hazard.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Nov. 28-3: Charles Bradshaw and co., Ernest Hogan and Kustump, Derenda and Green, Manning and Drew, the Vedmars, and Sherman and De Forest to large audiences. Week 28-3: Ora Cecil's animals, Norton and Nicholson, Frank Rush, Finlay and Burke, Ella Edsasser, Cartmell and Harris, and Polk and Trench, good attendance.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Kennedy and Rooney made a strong hit week Nov. 28, as did J. H. Cullen, Mr. and Mrs. Perkins Fisher, Zarrow Trio, Burk and Dempsey, and Gordon, Vidocq and Cohen. Week 5-10: Macy and Hall, Melani Trio, Jack Theo Trio, Harry Thompson, Burrows and Travis, Princess Chiquella, Athas Trio, and biograph.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A bill of great merit played to large patronage Nov. 28-4. Sherman and De Forest and Moore and Littlefield scored. Week 5-11: Ward and Curran, Empire Comedy Four, August and Western, For week 4: Dorothy Russell, Hickey and Nelson, Ollie Young and Brother, Marion Littlefield, Cliff Dean and co., Newsboy Quartette, and Rambler's Comedians.

MINNEAPOLIS, MINN.—Dorothy Russell was headline at the Orpheum week Nov. 27. Others were Robert Nome, Burton and Brooks, Hickey and Nelson, Lynn Welcher, Three Dumonds, Melrose Troupe, and knodrome. Jessie Bartlett Davis 4-10.—At the Unique the Four Juggling Mortons headed a strong bill.—The Rentz-Santley co. packed the Dewey.

DETROIT, MICH.—Annie Irish made a hit at the Temple week Nov. 21-23. Dan McAvoy, Quigley Brothers, and others scored. The bill 27-3 included Byron Douglas and co. (Mr. Douglas has many admirers here), Belle Stone, Newell and Niblo, Joe Mark and Harry Keaton, John Garson, Foy and Clark, Harrigan, and Ella Bradna.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Good business and a fair bill. Hermann the Great was headline Nov. 28-4. Others were Mr. and Mrs. Truesdell and co., Owley and Randall, Von Klein and Gibson, Delmore Sisters, "Wise Mike," Japanese Soldiers, and Morey and Mitchell.

MONTREAL, CAN.—The Franciscan Music Hall had a strong bill Nov. 28-3, headed by Adgie and her

ard's ponies and dogs scored heavily. Week 28: Mary Norman, the Zanciga, Avery Strakosch, Sullivan and Pasquellina, Vernon, Dora and Mabelle Ford, and Harvey Comedy co.—Novelty, Lyric and Crystal are doing capacity business.

MARY ALKIRE BELL.
WASHINGTON, D. C.—The bill at Chase's 5-10 comprises the Metropolitan Opera Singers' Quartette, Gerard and Gardner, Sherman and De Forrest, Bruno and Russell, Adamini and Taylor, Wood Brothers, Mile, Chrest and the graph. Next week Odette Tyler and co. will play a scene from King John.—At Kernan's Lyceum 5-10 Vanity Fair Extravaganza co. is the attraction.

JOHN T. WARDE.
NEWARK, N. J.—This strong bill drew crowded houses at Proctor's Nov. 28-3. The Champagne Dancers, Four Otts, Haines and Vidocq, Fred Zebadie, Bruce and Daigneau, Le Clair and Bowen, Mylea McCarthy and co., Stinson and Merton, and the pictures.—The Empire had a good card in the Kentucky Belles. The attraction was well received by the patrons, who are now allowed to smoke.

FREDERIC T. MARSH.
TOLEDO, O.—The Arcade bill week Nov. 27 included Fanny Rice, Juggling Normans, Four Madcaps, Fern Melrose, Picard Brothers, Woods and Robinson, Willa Window, and Billy Link. Business good.—The Empire had a good card in the Kentucky Belles. The attraction was well received by the patrons, who are now allowed to smoke.

C. M. EDSON.
HARTFORD, CONN.—Poll's (S. Z. Poll, prop.): Louis Kirby, mgr.: Week Nov. 28, business continues big. Attractions: Hathaway and Walton, Brothers Deenzo, Mr. and Mrs. Stuart Darrow, Cooper and Robinson, Hoch, Elton and co., Press Eldridge, Eight Vassar Girls, and pictures. This house continues the winner one of the Poll Circuit. The receipts week of 21 were \$3,800.

A. DUMONT.
CINCINNATI, O.—Robert Hilliard made a great success at the Columbia Nov. 27-3 in his sketch, No. 973. Ward and Curran, Campbell and Johnston, Ford and Wilson, Irene Franklin, Magnus and Masette, Abbott and Feldman, and The Brigadiers and excellent houses 28-3. Trocadero Burlesquers 5-10.

H. A. SUTTON.
LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): One of the best bills in months was given Nov. 21-27. John T. Kelly has a jolly farce "The Navajo Girls" and a Billy Link. Business good.—The Empire had a good card in the Kentucky Belles. The attraction was well received by the patrons, who are now allowed to smoke.

DON W. CARLTON.
TORONTO, CAN.—Shea's (M. Shea, mgr.): A splendid bill Nov. 28-3 included Louise Dresser, Gracie Emmett and co., Robert Troupe, Carlin and Otto, Jack Norworth, Eckert and Berg, and the Kinetograph.—Star (F. W. Stair, mgr.): Rush's Bon Tons pleased 28-3. Fred Irwin's co. 5-10.

STANLEY McKEOWN BROWN.
BALTIMORE, MD.—The bill at the Maryland 5-10 includes Charles H. Hays, Digby Bell, Paul Spadoni, Fulgura, Findlay and Burke, Conkley and McBride, Earle and Wilson, and Aerial Skits.—The Gay Maskersquers are at the Monumental. Reilly and Wood's co. 12. HAROLD RUTLEDGE.

CLEVELAND, OH.—Keith's (L. M. Elrick, mgr.): The bill for week 5-10 included Emmet Deroey and co., Marion Garson, Rose Wentworth, Charles Kenna, Rice and Cady, and Fitzgibbon-McCoy Trio.—Kentucky Belles are at the Star 5-10.

WILLIAM CRATON.
MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): Foster and co. gave a good performance to a crowded house Nov. 27. Keller's Zouave Girls, Louis Daere, and others scored. City Sports co. 4-10.

CLAUDE L. N. NORRIE.
FALL RIVER, MASS.—Casto (Al. Haynes, mgr.): J. Fred Lees, res. mgr.: The bill week Nov. 28-3 was the best of the season. Mudge and Morton scored. Business continues good. Week 5-10: Mrs. Tom Thumb, Count and Baron Masri, Doyle and Emerson, Wilson and Davis, Mr. and Mrs. Fred Lucier, Dick Lynch, Hanley and Valesco, Ethel Robinson, and Charles E. Johnson (Henry C. Jacobs, mgr.). The second offering under the new policy week 28-3 was The Japsky. Good olio and fair attendance. Week 5-10: Gertrude Bennett Holmes, Cordua and Maud, the Salvaggis, Mattie Fiddie-Dee, and Fiddle-Dee-Dee. Week 5-10: Manning Sisters, the Matzonis, Bobby Fields, Allwyn, and Mrs. Fred Stiles.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baglies, mgr.): Week Nov. 28-3: Henrietta Lambert Trio, Mr. and Mrs. Jimmie Barry, the Village Choir, Cartmell and Harris, John Zimmer, Fred Ward, De Onzo Brothers, and pictures.—Sheedy's (M. R. Sheedy, mgr.): Week 28-3: Cavanaugh and Hamilton, the Maginleys, Pop Carr, Tony Penault, Fred C. Stiles, and the vitagraph. Fair business.

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Mme. Slapoffski

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JOHN W. WORLD AND KINGSTON MINDELL

The Singing and Dancing Comedian.

The Dancing Soubrette with the Grand Opera Voice.

GREENE and WERNER BABES OF THE JUNGLE

Dec. 5, open; Dec. 12, Proctor's 2nd St.; Dec. 19, Circle, N. Y.; Dec. 26, Orpheum, Brooklyn; Jan. 2, Victoria, N. Y.; Jan. 9, Yorkville, N. Y.; Jan. 16, open; Jan. 23, Trenton, Trent Theatre; Jan. 30, Shea's, Buffalo; Feb. 6, Toronto, Shea's Theatre; Feb. 13, Pittsburgh, Grand Opera House; Feb. 20, Keith's, Cleveland; Feb. 27, Chase's, Washington; March 6, Cook Opera House, Rochester; March 13, Temple, Detroit; March 20, Chicago; March 27, Minneapolis, Orpheum; April 3, Denver, Orpheum; April 10, Travel to Omaha; April 17, Omaha, Orpheum; April 24, Joe, Orpheum; April 30, Kansas City, Orpheum; May 8, New Orleans, Orpheum. From June 1 to Aug. 21, resting at Summer Home, Macatawa Park, Mich. Sail for England Sept. 4.

CHAS.

MAUDE S.

INNESS AND RYAN

Proctor's 5th Avenue, this week.

Helping the Pennsylvania R. R. build another double track—(R. R. fare.)

St. John and Le Fevre

Singing, Dancing and Imitations in One.

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HUME, ROSS and LEWIS

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BERT HOWARD and LEONA BLAND

"The Stage Manager" a big hit last week at Chase's, Washington.

Mr. P. B. Chase said: "The Stage Manager is the best thing you have ever done, and we like it much better than A Strange Boy. It is absolutely away from all other stage acts." (Say that last again.) Now about your fireworks. I wear an armor, also glasses, so I can see well enough to refrain from appropriating other people's ideas. Bare stage acts have been done for over forty years—ask Mr. Tony Pastor.

Dec. 5, Keith's, Philadelphia, Pa. DEC. 12 IS OPEN.

JOE MYRA BUSTER KEATON

(Keep your eye on H. Stanley Keaton)

This week, Shea's, Buffalo. Shea's, Toronto, to follow.

WORD TO MANAGERS.

Two more return trips around the Keith Circuit for 1905. Managers in the Middle West and East can secure The Original Buster, with his little brother thrown in for good measure. Address JOE KEATON.

DO YOU WRITE?

If you have written a one act play, sketch, monologue, or anything suitable for Vaudeville, communicate with

Vaudeville artists, state what you want in the way of new material.

THE VAUDEVILLE AUTHORS' BUREAU, 265 East 18th St., Columbus, Ohio.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

however, the bill had some good spots; namely, the Majestic Musical Four, who put on a strong word in the shape of a musical turn, one of the best that has been seen here for a long while.—Montreal Star, Nov. 27, 1904.

This week, Orpheum Theatre, Utica, N. Y. Next week, Proctor's Theatre, Albany, N. Y.

lions. Others were Cordova and Maud, the Salvaggis, Mattie Lockett (particularly winning), Lou Morgan, and Mackie and Walker. Fiddle-Dee-Dee was hardly up to the usual standard, though prettily staged. Tiddley-Winks and olio 5-10.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): Opened Nov. 28 to capacity. Bartlett and Collins, Fox and Foxy, Zanton, Le Nord Brothers, Dandy and Wilson, Mary Grace, Jay Otis. Coming: The Great Gay, Jennings and Jewell, Joe Deming, Walter Beams and his Juggling Girl, the Musical Almonds.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Week ending 3: The English Pony Ballet headed bill. Week 5-10: Mr. and Mrs. Edward Esmonde, the Maginleys, Jansen, Norcross' Minstrels, Epps and Loretta, and Kennedy and Rooney.

LOUISVILLE, KY.—At Hopkins' Nov. 27-3 were Charmion, Willy Zimmerman, Musical Goolmans, Marcus and Garielle, Leavender and Tomson, Ziska and King, and Trovolo. Business excellent.—The Imperial Burlesquers were at the Buckingham 28-3 to very large business. Morning Glories 4-9.

SALEM, MASS.—Mechanics' Hall (James E. Moore, mgr.): Good houses were pleased Nov. 28-3 by Rose Stahl and co., Harper, Desmond and Bailey, Ada Arnoldson, Gregory and Wood, Raymond and Caverly.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Trocadero Nov. 28-3; big business; fair performance. Reilly and Woods 28-30; good business; pleased. Jolly Grass Widows 1-3. Americans 5-7. Delity Duches 8-10.

BRIDGEPORT, CONN.—Poll's (S. Z. Poll, prop.): J. D. Criddle, res. mgr.: She is entertaining thousands Nov. 28-30. Others are Fitzgibbon-McCoy Trio, Wilson and Heloise, Cliff Gordon, Martini and Maxmillian. Swift and Barton, and Mlle. Amore.

WILMINGTON, DEL.—Garlick (W. L. Dockstader, mgr.): Village Choir, Allen Doone and co., Mayme Remington, Mr. and Mrs. Harry Thorne and co., Fisher and Johnson, John Le Clair, and Meakin Lawrence and co. Nov. 28-3 to poor business.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Riccoboni's horses, J. C. Nugent and co., Mason and Francis, Three Gardners, Aurie Dagwell, Smith and Campbell, and Toledo and Price to large and well pleased audiences Nov. 28-3.

WAUKEGAN, ILL.—Schwartz Theatre (Robert C. Fulton, res. mgr.): Nov. 24: Ferguson and Passmore, George Austin, G. Roland Sargent and co., Agnes Champoux, Ziska and King, Claudius and Corbin, matinee and evening, to big business.

RICHMOND, IND.—Gennett Theatre (Ira Swisher, mgr.): Hi Henry's Minstrels Nov. 30.—New Phillips Theatre (O. G. Murrey, mgr.): Gus Sun's Minstrels 29 pleased good business.

PATERSON, N. J.—Bijou (J. H. Hawley, mgr.): The Utopians Nov. 28-3 drew well. Brigadiers 5-10.—Item: The Volunteer Quartette, of this city, joined The Automobile Mystery co. 5.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Week Nov. 28: Bedini and Arthur Matthews and Harris, Harris and Walters, Flora Parker, Rosaire and Doretto, and the Vedmars.

RACINE, WIS.—The Western Amusement co. is remodelling the Secor Building for vaudeville purposes. It will be called the Bijou Family Vaudeville Theatre.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Innocent Mads Nov. 24-28: good performance; large houses. Jolly Grass Widows 28-30; performance and houses good.

PAWTUCKET, R. I.—The Lyceum and New Theatre are pleasing good houses.

CORRESPONDENCE

(Continued from page 7.)

20; packed house; fine performance. "Way Down East" 30; good business. Arnold Daly in "Candida" 7. Grace Van Studdiford in "Red Feather" 13. Wilton Lackaye in "The Pit" 16. Frank L. Perley in "Maid and the Bandit" 17.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Isle of Spice Nov. 26; magnificent mounting; large matinee; capacity night. Mamie Fleming co. 28-30 opened in Yankee Doodle, followed by Captain's Mate, A Father's Crime, Resurrection, first half week; average co.; good specialties; fair business. When Women Love 6. Ragged Hero 7.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.). Girl from Kay's Nov. 26; packed house. Winsome Winnie 2. Circus Day 13. When Women Love 21. ITEM: T. A. Boyle, manager of Pember Opera House, has leased Opera House at Rutland, Vt., and will open it with Lewis J. Russell in "The Middleman" 30.

AMSTERDAM.—OPERA HOUSE (George McLaughlin, mgr.). William Strawnwell in Captain Bar- rington Nov. 18; good house; excellent co. Peck and His Mother-in-Law 19; good house; fair co. Mamie Fleming co. 21-26; fine business; good co. Shadows on the Heath 28; light house; first-class co. Over Niagara Falls 1.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.). Ralph P. Stoddard, res. mgr.; Why Girls Leave Home played two crowded houses Nov. 24. Burke-McCann co. opened 28-30 (except 29); giving satisfaction. Winsome Winnie played large audience 29.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.). Human Hearts Nov. 24; packed house; good performance. Hoosier Daisies 28; very poor performance; light business. The Crisis 29; good business; fair performance. Meyer Stock co. 28-30; good business.

GENEVA.—SMITH OPERA HOUSE (F. K. Harrison, mgr.). Human Hearts Nov. 26; good business; pleased. Way of the Transgressor played fair house 30. St. John's Military Band 8. Pittsburgh Orchestra 5. Chicago Stock co. 5-10. "Way Down East" 14.

COHOES.—OPERA HOUSE (E. C. Game, mgr.). Daniel Sullivan Nov. 23; large business. Shadows on the Heath 29; fair house. Perley Opera co. 30 in The Girl and the Bandit; large and well satisfied audience. Over Niagara Falls 3; good business. Roe Stock co. 5-10.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, mgr.). William Wallace, local mgr.; Chauncey Olcott Nov. 25; best of satisfaction; capacity. Auld and co. 28-30; amused small audience. "Way Down East" 1. L. J. Russell in Middleman 3. Hoosier Daisies 7. Chicago Stock 12-17.

DUNKIRK.—NELSON OPERA HOUSE (R. C. Lawrence, mgr.). Human Hearts Nov. 25; good business; excellent performance. Martin's U. T. C. 30; fair house; good performance. One Night in June 5 canceled. Trotters 6.

CANAJOHARIE.—WAGNER OPERA HOUSE (W. J. Roser, mgr.). Louis J. Russell in Middleman Nov. 25; fair to please good business. Shavelle's Romeo and Juliet 18. When Women Love 27.

ONEIDA.—MUNROE (E. J. Preston, mgr.). Burke-McCann co. closed Nov. 21-26 week of S. R. O. Louis J. Russell 2. Struggle for Gold 5 failed to appear. Sun in the Valley 6. Chicago Stock co. 12-17. Chorus Girl 24. Eliza Lynn 30.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.). Romeo and Juliet Nov. 24; S. R. O.; satisfactory performance. Human Hearts 2. Buster Brown 9.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.). Hoosier Daisies 28; fair performance and business. St. John's Military Band 2. Deew (magician) 3.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.). Louis J. Russell Nov. 23 in Middleman pleased; S. R. O. Josh Spruceby 5. Hoosier Daisies 9. Why Women Sin 13.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Rice, mgr.). Human Hearts Nov. 23; Chicago Stock co. Nov. 21-26; good co.; big business. Martin's U. T. C. 29, matinee and night; packed houses.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.). Keystone Dramatic co. opened Nov. 23-30; S. R. O.; packed house; plays first half week. Stranger in Strange Land. Christian, Fatal Scram, Monte Cristo.

WARSAW.—FARMAN THEATRE (D. M. Cauff, mgr.). Human Hearts Nov. 23; packed house; good co.; pleased very good business. Buster Brown 8. "Way Down East" 16.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.). Human Hearts 28; packed house; good business Nov. 30. New York Day by Day 5. Guy Brothers' Minstrels 10.

PLATTSBURG.—THEATRE (M. F. Farrell, mgr.). Daniel Sullivan in Our Pastor 2. Girl and the Bandit 3.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, mgr.). Culhane, Chase and Weston's Minstrels Nov. 23. Myers Stock co. 5-10.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.). Why Girls Leave Home Nov. 29; fair performance and business. Vernon Stock co. 5-10.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.). Martin's U. T. C. 1. Strollers 2. Why Girls Leave Home 3.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. C. mgr.). Sam Du Frees' Stock co. Nov. 28-30 opened to good business.

MALONE.—OPERA HOUSE (H. G. Putnam, mgr.). Morgan's U. T. C. Nov. 28; fair business. J. W. Carner in Rip Van Winkle 8.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.). Hoosier Daisies 2. Chorus Girl 14.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.). "Way Down East" 5.

FORT PLAIN.—FRITCHER OPERA HOUSE (Melvin Smith, mgr.). Middleman 1.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. George Barber, mgr.). Oliver Scott's Minstrels 1. Auditorium (W. F. Randolph, mgr.). Nov. 23; fine business; high class audience delighted. Sergeant Kitty 25. 26; fair houses; pleased. Al. G. Field's Minstrels 5. ITEM: Elks' Memorial 4. John Temple Graves, of Atlanta, delivers address.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.). Picket Comedy co. Nov. 21-23 opened to good business. Picket Comedy co. Nov. 21-23 opened to good business. Picket Comedy co. Nov. 21-23 opened to good business.

WINSTON-SALEM.—ELKS AUDITORIUM (W. J. Cromer, mgr.). Edsall-Winthorpe Stock co. Nov. 14-19; good business; co. good. Quincy Adams Sawyer 30. Carmen 2.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.). Sergeant Kitty Nov. 24; big business; performance very pleasing.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.). Helen Byron in Sergeant Kitty Nov. 23; excellent co.; very good business. Quincy Adams Sawyer 2.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.). Quincy Adams Sawyer 5.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.). Yon Yonson attracted good business Nov. 22; satisfactory performance. Billionaire 29. Rudolph and Adolph 12. Sign of the Cross 13. Tenderfoot 14.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausamen, mgr.). Yon Yonson Nov. 21; S. R. O.; well received.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, mgr.). G. C. Miller, bus. mgr.; Blancha Wain in Krutze's Sonnet Nov. 24; very fine performance and production; well acted throughout; capacity. Lew Deckard's Minstrels 25; excellent offering, though perhaps not quite up to last season's; delighted S. R. O. Margaret Anglin in Eternal Feminine 13. Harry Bessford 7. Wilton Lackaye in The Pit 8.

NATIONAL THEATRE (Gill Burrows, mgr.). Under Southern Skies 24-26; very fine offering; capacity throughout engagement. Queen of Highway 28-30; good melodrama; well presented; business fair. Shad- ows of Great City 1-3. Her First False Step 5-7. Hi Henry's Minstrels 8-10. PARK THEATRE (Gill Burrows, mgr.). Big Sensation co. 1-3.

LUCIA A. SOWARD.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.). Earnest Lampton in Tobe Hoxie Nov. 24; S. R. O. at two performances; many turned away; work of star and co. excellent. Mary Emerson in His Majesty and Maid 26 thoroughly interested packed house; excellent co. Irene Myers Stock co. 28-30 opened to S. R. O. in Great Temptation and continued to packed houses in King of Detectives, Little Mother, Burglar and the Wife, Break for Liberty, Little Brigadier, Night Before Christmas, Two Orphans; fair co. A Trip to Africa 6. Mildred Holland 8. Creston Clarke 10. NEW GRAND OPERA HOUSE (J. A. Norris, mgr.). Murray and Mackey Comedy co.

21-26 opened to full house in Hearts of the Blue Ridge and continued to good business in Fatal Marriage, Duchess Du Barry, Blue Grass of Old Kentucky, Dangers of a Great City, Across the Desert, Turned Up, Younger Brothers; good co.; pleasing performances. Aubrey Stock co. 28-30 opened to small house in Romance of Ireland and continued to poor business in A Spy of Port Arthur, Frank Frou, At the Old Church Door, Toll Gate Inn, Bank Burglars, Boy Bandits of Chicago, First-class 28, and performances. Royer Brothers in Next Door 12. St. Stebbins 14. Moonshiner's Daughter 15. Younger Brothers 19. Why Girls Leave Home 22.

NILES.—NEW VERBECK THEATRE (Moehle and Richardson, lessees; C. Frank Moehle, mgr.). Child of the Slums Nov. 24; good co. and performance; fair business. Slaves of the Mine 24; good business, matinee and night; pleased house. Flood Tide 23; capable co.; pleased capacity. Verna May Stock co. opened 28-30 to good business; strong co. Ingomar the Barbarian 9. Rachel Goldstein 6. New York Day by Day 8. Byron Troubadours 9. Chinese Honeycomb 15. Guy Brothers' Minstrels 17. Myers Stock co. 19-24. Lulu Tyler Gates co. 26. Peddler 27. Hoosier Girl 31. ITEM: Newly organized Ohio State Band gave its initiatory entertainment here 27 to good business. Professor Faran is director. Concerts will be given at Youngstown, Warren, and Niles, alternately.

STEBBINSVILLE.—GRAND (C. W. Maxwell, mgr.). Looping the Loop Nov. 24; too much ginger. What Women Will Do 25; good performance; fair house. Queen of Highway 26; performance and co. good. A Trip to Africa 28; fair performance. Midnight Flyer 30. Charles Grapevin in Awakening of Mr. Pipp 3. Her Mad Marriage 6. Mildred Holland in Triumph of an Empress 7. Walter E. Perkins in Who Goes There 10. Rachel Goldstein 10. St. Stebbins 12. Royal Slave 13. New York Day by Day 14. Earl of Pawtucket 16. Strollers 20. Why Girls Leave Home 28.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.). Flood Tide Nov. 25; pleased good house. Tobe Hoxie 26; with matinee. 26; good business and co. Al. G. Field's Minstrels 28; fair performance. Midnight Flyer 29; excellent performance. A Trip to Africa 30; business good. Queen of White Slaves 2. Why Women Sin, with matinee. 3. Rachel Goldstein 5. Ingomar the Barbarian 6. Mildred Holland, with matinee. 10. Earl of Pawtucket 12. A Trip to Africa 13. ATRE (Charles Lillian, mgr.). Lafayette 28-30; business fair. The Misadventures 5-8. Her Mad Marriage 8-10.

SPORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.). Bessford's Jolly Pathfinders Nov. 21-26 to S. R. O. in A Fight for Millions. Other plays: Devil's Gold Mine, Midnight in Chinatown, Soldiers of Fortune, Hoosier's Luck, Dr. Jekyll and Mr. Hyde, James Boys in Missouri; record breaking week's business; packed house; fair performance. Span of Life 29; light business; fair attraction. Johnstown Flood 1. El Capitán 3. Butlers (hypnotists) 5-10. Field's Minstrels 14. Miss Bob White 15. Why Girls Leave Home 19.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.). Blanche Walsh in Resurrection Nov. 25; star and capable co. appreciated by very large audience. Hoosier Girl 26; pleased S. R. O.; matinee; good house night. Why He Divorced Her 28; play well received; fair attraction. What Men Will Do in Son of Rest 29; capacity; very hearty welcome. Under Southern Skies 30. Sign of the Four 1. Break for Liberty 3. Hi Henry's Minstrels 5. Wilton Lackaye in The Pit 7. Harry Bessford in Our New Man 8.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walburg, mgr.). Why He Divorced Her Nov. 26; excellent co.; light house. A Son of Rest 28; good production; fair business. El Capitán 1. Maro (magician) 2. Alice, Where Art Thou 5. Shadows of Great City 8. Why Men Sin 10. ITEMS: Nat. M. Willis announces that his new musical comedy, "Human Nature," The Duke of Duluth, by Broadhurst, will open in Chicago Aug. 1.—Howard Wilson joined Uncle Sil Haskins in Milwaukee 5 to accept leadership of orchestra.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.). My Wife's Family Nov. 24; matinee S. R. O.; night large house; amused immensely. Escaped from the Harem 26; pleased good houses at both performances. Under Southern Skies 27; two performances; large business; very good co. El Capitán 30; fair house; pleasing performance. Arizona 30; fair house; break for Liberty 7. Harry Bessford 8. James H. Stoddard 10. Venetian Royal Band 13. Princess of Panama 14. "Way Out West" 15. Queen of the White Slaves 16. Holty-Trotter 17.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.). Child of the Slums Nov. 24; matinee S. R. O.; night, fair house. Dora Thorne 28; pleased S. R. O. Charles Grapevin in Awakening of Mr. Pipp 29; excellent play; moderate house. Said Pasha the Great 30. The Throned 3. Rachel Goldstein 6. Queen of White Slaves 8. Creston Clarke 9. Moonshiner's Daughter 10. ITEM: Charles Grapevin was born in the county and many of his old acquaintances were at performance to greet him.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.). Dr. Jekyll and Mr. Hyde Nov. 23; very strong co.; fair business. Moonshiner's Daughter 1. Johnstown Flood 3. Looping the Loop 7. An American Gentleman 10. Howe's Pictures 12. Hoosier Girl 15. Peddler's Boy 17. Ingomar the Barbarian 18. 28. ITEM: Helen Keller, assisted by Miss Theobald and Miss Cockins, gave a "twilight musicale" 20; very grand society affair; performance highly entertaining.

WARREN.—OPERA HOUSE (Dana Brothers and Leck, mgrs.). Why Women Sin Nov. 17; good house; fair co. and production. His Majesty and the Maid 19; fair business at matinee and night; good co.; general satisfaction. Slaves of the Mine 23; fair audience, co. and production. Tobe Hoxie 26; pleased. Under Southern Skies 27. Triumph of an Empress 15. Ohio State Grangers 20-22. Verna May Stock co. 26-31.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, mgr.). Big Sensation Burlesque Nov. 24; good business; fair co. and production. Trip to Chinatown 30; good co.; pleased large audience. ITEMS: Otto Roache, leading man with Standard Stock co., will leave for East next week to join co. He has been ill here at his home with rheumatism.—It is planned to change into Grand, enlarging capacity and putting in fine new seats.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.). When Women Love Nov. 14; fair co.; good business. Pittsburgh Orchestra 17; delighted large house. Maid and the Mummy 19; good business; fair co. and production. Trip to Chinatown 30; good co.; light house and co. Trip to Chinatown 24; good houses; good singing co. Arizona 26, matinee and night, to good business; excellent co. and satisfaction. Margaret Neville co. 28-3.

ATHENS.—OPERA HOUSE (Slaughter and Pilsbald, mgrs.). Child of the Slums Nov. 21-23 opened to good business, but attendance dwindled owing to poor attraction. El and Jane 24; S. R. O.; pleased. Castleton Opera co. in Said Pasha 30; good business, owing to dissolution of co. at Chillicothe 28, entrance did not come first; however decided lack of drilling, but principals excellent.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.). Hi Henry's Minstrels 24, matinee and night; big business. Ferris Comedians 28-30 opened in Sherlock Holmes to large audience; co. good. Scout's Revenge 29 and 30. Mrs. J. E. J. in The Core 30. Dr. Jekyll and Mr. Hyde 5. El Capitán 10. My Wife's Family 28. ITEM: Ferris Comedians play at advanced prices, but proceeds amount to about same as when they play 10, 20, 30.

MASSILLON.—NEW ARMY (G. C. Haverstack, mgr.). Child of the Slums Nov. 25; pleased small audience. Mary Emerson in His Majesty and the Maid 28; excellent co.; small house. Charles Grapevin in Awakening of Mr. Pipp 30; excellent performance; good business; fair co. and production. His friends turned out to see him. He and Anna Chance were supported by an excellent co.

VAN WERT.—AUDITORIUM (C. B. Pearson, mgr.). Hi Henry's Minstrels Nov. 17; good co.; pleased S. R. O. U. T. C. 24, matinee and night; fair co. and business. Ten Nights in a Bar Room 28; fair co. and house. Hoosier Girl 29; very good co.; good business. A Royal Slave 5. Sun's Minstrels 7. Old Arkansaw 9. Quincy Adams Sawyer 12. David Harum 16.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.). Holy City Nov. 23; good business; satisfactory performance. Ingomar 24; two performances; good business; return date. A Break for Liberty 26; top-heavy house; pleased. A Hoosier Girl 28; drew well and made hit. Hi Henry's Minstrels 29; good business; fair performance. Queen of the Highway 1. Trip to Chinatown 3. Shadows of a Great City 7.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.). Arizona Nov. 24; pleased large houses. American Gentleman Nov. 18; business and co. good. Trip to Chinatown 25; poor co.; crowded houses. Nat. M. Willis in Son of Rest 30. A Hoosier Girl 1. Sign of the Four 2. My Wife's Family 3. Shadows of Great City 5. 6. Royal Slave 8. Hamlet 9. Holty Trotty 10.

AKRON.—NEW COLONIAL THEATRE (M. Reids, mgr.). Mary Emerson in His Majesty and the Maid Nov. 21; excellent production; medium attendance. Margaret Anglin in Eternal Feminine 2. GRAND OPERA HOUSE (T. K. Althoff, mgr.). Dora Thorne 24-26; co. fair, well attended; good business. 28-30 drew well and pleased. Dr. Jekyll and Mr. Hyde 1-3.

SALEM.—GRAND OPERA HOUSE (Smith and Fonda, lessees and mgrs.). His Majesty and the Maid Nov. 24; good business; fair co. and production. Rachel Goldstein 1. Peck's Bad Boy 2. Fogg's Ferry 3. Hi, Si and I 10. A Royal Slave 21. Why Girls Leave Home 23. ITEM: There are rumors of a

new auditorium for Salem for purpose of holding musical and athletic entertainments.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.). A Trip to Chinatown Nov. 23; excellent performance; good house. Arizona 26; good performance and house. American Gentleman 28; pleased good house, matinee; fair at night. Why He Divorced Her 30. Hoosier Girl 2. Howe's Pictures 6. My Wife's Family 10. David Harum 17. Old Arkansaw 22. Two Johns 28.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.). Murray Stock co. closed last week Nov. 21-26; good co. Plays: Western Just Plain Folks, Engineer, Two Orphans, Down on the Farm, Southern Romance. Peddler 5. Peck's Bad Boy 10. In Missouri 13. Walter Perkins in Who Goes There 17. Creston Clarke 20. Strollers 26.

DELAWARE.—CITY OPERA HOUSE (Wolf and Kirk, mgrs.). Break for Liberty Nov. 22; poor house and performance. Midnight Flyer 24; fair business and performance. Moonshiner's Daughter 28; good performance; fair business. Arizona 1. Johnstown Flood 6. Princess of Panama 9. Quincy Adams Sawyer 14. My Wife's Family 19.

ZANESVILLE.—THE WELLER (J. G. England, mgr.). Midnight Marriage Nov. 24; two large houses; co. excellent. El Capitán 25 drew well, but failed to please; Ben Lodge deserves credit for good work. Johnstown Flood 26; co. and business good. Holy City 29; fair business. His Majesty and the Maid 30. Castleton Opera co. 1. Moonshiner's Daughter 3.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.). Johnstown Flood Nov. 24, with matinee; good attendance; performance fair. Looping the Loop 25; fair attendance and performance. Slaves of the Mine 26, with matinee; fair houses; pleased. Holy City 30. Mary Emerson 2. Mr. Wilson, That's All 3. Moonshiner's Daughter 5.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.). His Majesty and the Maid Nov. 22; good business; splendid attraction. Dora Thorne 29; good house; well pleased. Peck's Bad Boy 30. Awakening of Mr. Pipp 2. Elks' Memorial 4. Rachel Goldstein 9. Hi, Si and I 12. St. Stebbins 17. Royal Slave 20. Peddler 26.

URICHVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.). El Capitán Nov. 22; good house; splendid performance. Slaves of the Mine 25; poor business; play very good. Midnight Flyer 26; good house; fair business. Martin's U. T. C. 29. Hi, Si and I 5. Peck's Bad Boy 7. Hoosier Girl 9. Mulligan's Holiday 12. Denver Express 22.

BRYAN.—JONES' OPERA HOUSE (Aaron Jones, mgr.). Hottest Coon in Dixie Nov. 21; good production; no audience. Lights in a Bar Room 23; good performance and business. Martin's U. T. C. 25; good play; big house. Denver Express 5. In Heart of Old Texas 3. Pike Stock co. 7-9. Heart of Old Arkansas 14.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.). Ronkon 22; large house; pleased. Dr. Jekyll and Mr. Hyde 24; matinee and evening; good business. A Midnight Marriage 26; fair business. El and Jane 29; large house; satisfactory co. Holy City 1. Johnstown Flood 6. Maid and the Mummy 6.

MARIETTA.—GRAND OPERA HOUSE (Charles E. Perry, mgr.). A Break for Liberty Nov. 23; pleased. Two Johns 24; pleased large house. Big Sensation co. 28; poor co.; light house. Arizona 30; pleased good house. Denver Express 5. Royal Venetian Band 7. Sun's Minstrels 10.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.). When the Bell Tolls Nov. 22; good house; splendid co. The Peddler 7. Trip to Chinatown 10. Walter Perkins in Who Goes There 17. Field's Minstrels 17. Miss Bob White 21. Denver Express 22.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.). Mosher and Glessner Vaudeville Nov. 23; packed house; entertainment in extreme. Holy City 2. Bostonian Orchestra 5. Moonshiner's Daughter 7. Creston Clarke 13. Strollers 19. Field's Minstrels 27.

MINERVA.—OPERA HOUSE (Faber G. Elder, mgr.). Imperial Orchestra Nov. 28; pleased small audience. Fogg's Ferry 29; fair house; performance good. Allen's Comedians 3. Next Door 13. Old St. Stebbins 16. Denver Express 25.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.). Butlers (hypnotists) Nov. 24-26; poor business; exhibition failed to please. Johnstown Flood 30; fair business. Field's Minstrels 16. Miss Bob White 20.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.). Midnight Marriage 24; pleased good audience Nov. 25. El and Jane 28; poor business. Moonshiner's Daughter 2. Looping the Loop 5. John Preston 16.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.). Hi Henry's Minstrels 18; business and co. good. El and Jane 25; co. and business fair. Mary Emerson in His Majesty and the Maid 29. U. T. C. 13.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.). Moonshiner's Daughter Nov. 23; good house and satisfaction. Uncle Hec 30. Near the Throne 7. My Wife's Family 13. Howe's Pictures 23.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Coffer, mgr.). Younger Brothers in A Bank Robbery 22; good performance and co. Dr. Jekyll and Mr. Hyde 25; fair business; fine performance. Mr. Wilson, That's All, 6.

CANAL DOVER.—HARDESTY'S THEATRE (W. H. Cox, mgr.). Strollers Nov. 22; big house; fine Castleton Opera co. 30; fair business. Slave 10. Eternal City 14. Showman's Daughter 17.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.). Down on the Farm Nov. 24; failed to appear. Murray Comedy co. 28-30 opened to packed house in Burghmaster 9. Losch White 16.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.). Howe's Pictures Nov. 30; good business. Bibi 1. 2; good houses. Cleveland Lady's Orchestra 7. Younger Brothers 5.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.). When the Bell Tolls Nov. 29; very poor performance; fair house; co. poor. Miss Bob White 17.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.). Martin's U. T. C. Nov. 23; satisfied full house. Denver Express 29. My Wife's Family 1. Edward Hoyt in Hamlet 8. Old Arkansaw 10.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Laver, mgr.). Ingomar the Barbarian Nov. 26; excellent attraction; poor house. Uncle Hec 28; fair house; good co. Next Door 16.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.). Two Johns Nov. 25; good business; satisfactory performance. Trip to Chinatown 29; well received by large audience.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.). A Devil's Lane Nov. 23; crowded house; good co. Johnstown Flood 29; fair performance; poor business. A Royal Slave 15.

CARRINGTON.—GRAND OPERA HOUSE (Two Kemmers, mgrs.). Leases and mgrs.; Advance Sale Fogg's Ferry 1 promises one of largest houses of season. Denver Express 20.

MECHANISBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.). A Break for Liberty; small house; fair attraction.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. E. Heckett, mgr.). Royal Italian Band Nov. 22; large and well pleased audience. Midnight Flyer 1.

COSHOTT.—SIXTH STREET THEATRE (Lou Callahan, mgr.). Holy City Nov. 28; good co.; big business.

OREGON.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgr.). Boy Wanted Nov. 15 canceled. Dances Russia 17; good co.; fair house (concert attractions). Wine, Women and Song 19 canceled. Keith Stock co. (return) 21-26. Shore Acres 1. Haverly's Minstrels 8. LA GRANDE. STEWARD'S OPERA HOUSE (D. H. Steward, mgr.). Black Patti's Troubadours Nov. 29.

SALEM.—GRAND OPERA HOUSE (John F. Corday, mgr.). Candida Nov. 19; small business; stormy weather; excellent co. As You Like It 21; S. R. O.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verblne, mgr.). Why Women Sin Nov. 21; good performance and business. Lyric Opera co. in Pretty Persian 22; fair performance; fair business. Stater's Madison Square co. 24, 25 in Papa's Boy and Man's Devotion; fair performance and business. Alphonse and Gaston 28; fair performance and business. A Runaway Match 29. Josephine in Hamlet 30.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.). In Louisiana Nov. 21; light business. Sousa's Band 23; pleased fair audience. A Desperate Chance 24; S. R. O. Marriage of Kitty 27; fair audience; satisfaction. Morey Stock 28-4.

HANDLER.—EGBERT OPERA HOUSE (J. J. Egbert, mgr.). Lyric Opera co. Nov. 18, 19, first night good performance; pleased.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA

business. The Span of Life; good performance and business. El Stebbins 30.

WISCONSIN.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Rose Melville in *Sis Hopkins* Nov. 7; good house. Ralph Stuart in *By Right of Sword*; fair co. Frank Daniels in *Office Boy* 12; big business. Yon Yonson 15; capacity. Real Widow Brown 18. Walker Whitelock 21; large and enthusiastic audience. Joshua Simpkins 19; fair house. Thou Shalt Not Kill 20. *Way Down East* 1. York State Folks 8. Roselle Knott in *Cousin Kate* 10.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Himmelein's Imperial Stock co. closed Nov. 20-27 to immense business at popular prices. Plays: *Lost Paradise*, *Slaves of the Mine*, *Roanoke*, *King of the Desert*, *East Lynne*, *Back Among the Old Folks*, *Dark Side of Great City*, *To Be Buried Alive*; numerous fair specialties; co. very fair; plays well staged. Marie Wainwright 3. *To Die at Dawn* 4. *Wizard of Oz* 7.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): *Flora De Voss* co. Nov. 23-27; good business in *Man in the Overalls*, *An American Girl*, *Secret Dispatch*, *Clara Thropp* pleased a poor house in *Doll's House* 28. Mantell Opera co. 30. Guy Hickman co. 1-5. Village Postmaster 6. Country Kid 8. 9. Harrison J. Wolfe 10. Human Hearts 12. Salisbury Orchestra 19.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Price of Honor Nov. 15; big house. Katzenjammer Kids 19; biggest matinee of house; full house at night. Thelma 26 pleased. Marie Wainwright 27. Ralph Stuart in *By Right of Sword* 28 pleased good house. *Wizard of Oz* 1. Rudolph and Adolph 4. Grand Opera 5.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): F. E. Long co. Nov. 21-28 in *Father and Daughter*, *Lost at Sea*, *Japanese Recruit*, *Across the Desert*, *Charity Child*, *Hearts of Gold*, *Rip Van Winkle*; good business; co. all good. *Way Down East* 30. Professor Bowman 3. Mackin-Armour co. 6-10.

OSHKOSH.—GRAND OPERA HOUSE (J. P. Williams, mgr.): *Way Down East* Nov. 23; good house and performance. Marie Wainwright in *Twelfth Night* 24; very fine co.; house crowded. Village Postmaster 28; good house. Royal Slave 27; crowded house. *By Right of Sword* 30. *Wizard of Oz* 3.

APPLETON.—THEATRE (A. Emmerson Jones, mgr.): Village Postmaster Nov. 27, 28; pleased capacity. Royal Slave 29; excellent co.; fine house. Madame Mantell in *grand opera* 1. *Wizard of Oz* 2. Appleton Band Concert 4.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Marie Wainwright in *Twelfth Night* Nov. 28; large and select audience; co. good; everybody pleased. Ralph Stuart in *By Right of Sword* 2. Rudolph and Adolph 3. *Wizard of Oz* 6.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Village Postmaster Nov. 24 pleased two good audiences. Kennedy Players 28. Rudolph and Adolph 30. Mantell Opera co. 1. Kennedy Players 2, 8.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Himmelein's Imperial Stock co. opened Nov. 28-3 with *The Lost Paradise*; pleasing big house.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. E. Johnson, mgr.): Royal Slave 2. Harrison J. Wolfe in *Hamlet* 7. Roselle Knott in *Cousin Kate* 17.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): *Eternal City* Nov. 28; good performance; house half full. Sambo Girl 3. York State Folks 7. The Rivals 14.

ANTHONY.—NEW OPERA HOUSE (Max Hoffman, mgr.): Thou Shalt Not Kill Nov. 22 failed to appear. Royal Slave 6. Who's Who 8. Human Hearts 16.

WAUSAU.—THEATRE (C. S. Cone, mgr.): *By Right of Sword* Nov. 28 pleased crowded houses. Mantell Opera co. 3. Rudolph and Adolph 5.

LA CROSSE.—THEATRE (J. Stras, mgr.): Katzenjammer Kids Nov. 24; good business. *Way Down East* 28; good house.

NEENAH.—THEATRE (William C. Wing, mgr.): Dr. Jekyll and Mr. Hyde 30. Uncle Hex Jan. 10.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): *Way Down East* Nov. 28; S. R. O.; pleased.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Mack Swain Theatre co. Nov. 21-26 in *Lighthouse Robbery*, *Down on the Farm*, *Her Only Sin*, *Little Minister*, *Miss Gay*, *Jesse James*; good co.; light business. Nettle the News Girl 3.—NEW GRAND (William Marquardt, mgr.): Sweet Clover 22; excellent co.; fair business.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Sweet Clover Nov. 23; excellent co.; good business. Black Patti Troubadours 25 pleased good business. Heart of Chicago 28; fair co.; large audience. Ten Nights in a Bar Room 28. Texas Steer 6. Mason and Mason 10.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Heart of Chicago Nov. 25 pleased good house. Mack Swain's Theatre co. 28-30.

CANADA.

QUEBEC. QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): *Cazenueve Stock* co. presented very interesting plays Nov. 21-26 in *The Ironmaster* and *Le Docteur De Dieu* and drew satisfactory business. Tiddle Dee Winks opened 28-30 to large audience; fair vaudeville bill first half. *Cazenueve Stock* co. 8-10. *Fortune Teller* 12-14. *Cazenueve Stock* co. 15-17.

ST. THOMAS. ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Prince of Pilsen Nov. 22; large and well satisfied audience; chorus well balanced; costuming and dancing excellent. Lawrence D'Oraev in *Fair of Pawtucket* 2. Liberty Belles 5.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Patten and Perry in *Jerry from Kerry* 3.

KINGSTON. ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Harry Lindley Stock co. Nov. 21-26; good business in *Over the Hills to the Poorhouse*, *Banker's Crime*, *My Uncle from Japan*, *Fatal Wedding*, *Castaways*, *How Women Love*, *Cousineau Concert* co. 5. Liberty Belles 8. Winsome Winnie 13. *Fortune Teller* 20.

HAMILTON. ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. London, mgr.): Guy Brothers' Minstrels Nov. 25; usual good performance; good business; entire satisfaction. *Fair of Pawtucket* 1. On *Sawance River* 2. 3. A War of Letters 6.

ST. CATHARINES. ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Human Hearts Nov. 23 delighted large business. Guy Brothers 24; splendid performance; good business; deserved even better. *Shadows on Heath* 10. Al. H. Wilson in *Watch on Rhine* 12.

WINNIPEG. MAN.—THEATRE (C. P. Walker, mgr.): *The Billionaire* Nov. 30-2. Harold Nelson co. 3. Rudolph and Adolph 9. 10. *Tenderfoot* 12. 13. *Sign of the Cross* 14-17. *Rivals* 19-21. *Candida* 22-24. Haverly's Minstrels 25. 27.—ITFM: Madame Mantell co. appears at Y. M. C. A. Auditorium 26.

ST. JOHN. N. B.—OPERA HOUSE (A. O. Skinner, mgr.): *Dolly Stock* co. in *The Macistrate and Soldiers of Fortune* Nov. 22-26; fine performances and business; co. opened fourth week of engagement 28 in *The New Dominion*; performance and business good. *Fighting Bob* 1-3.

CHATHAM. ONT.—GRAND OPERA HOUSE (F. H. Blasco, mgr.): *Columbian Concert* co. Nov. 21 pleased good business. Sons of Scotland Concert 30. Melster's Jubilee Singers 5. A Little Outcast 8. King Dodo 17.

HALIFAX. N. S.—ACADEMY OF MUSIC (H. B. Clarke, mgr.): Stetson's U. T. C. Nov. 24-28; splendid satisfaction, particularly specialties; business large. W. S. Haskins (return) 28 in *Captain Letterblair*.

BRANTFORD. ONT.—STRAFORD OPERA HOUSE (F. O. Johnson, mgr.): Patten and Perry in *Jerry from Kerry* Nov. 23; fair house and performance. Jeason's Stock co. 5-10.

OTTAWA. ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Liberty Belles 9. 10.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Tiddle-Dee-Winks 1-3.

LONDON. ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.): Marks Brothers' co. closed Nov. 22-26 to good business. On *Sawance River* 1. Earl of Pawtucket 3. *Candida* 5. Liberty Belles 6.

GALT. ONT.—SCOTT'S OPERA HOUSE (J. D. Egan, mgr.): Melster Singers Nov. 24; small house; excellent entertainment. A Little Outcast 5.

PETROLIA. ONT.—VICTORIA OPERA HOUSE (Dunlop and Hitchcock, mgrs.): *The Famous Passion Play* 9.

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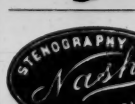
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